Is There a Case Against Claus? Joyce Wadler at the Trial

Larry Kramer's Cry of the Gay Heart, by Dinitia Smith

NEW YORK

HUNTING THE WOLF PACKS

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DECOY COP BILLY CARTER (LEFT) COLLARING AN ARMED-ROBBERY SUSPECT ON THE I.R.T.

Y MICHAEL DALY

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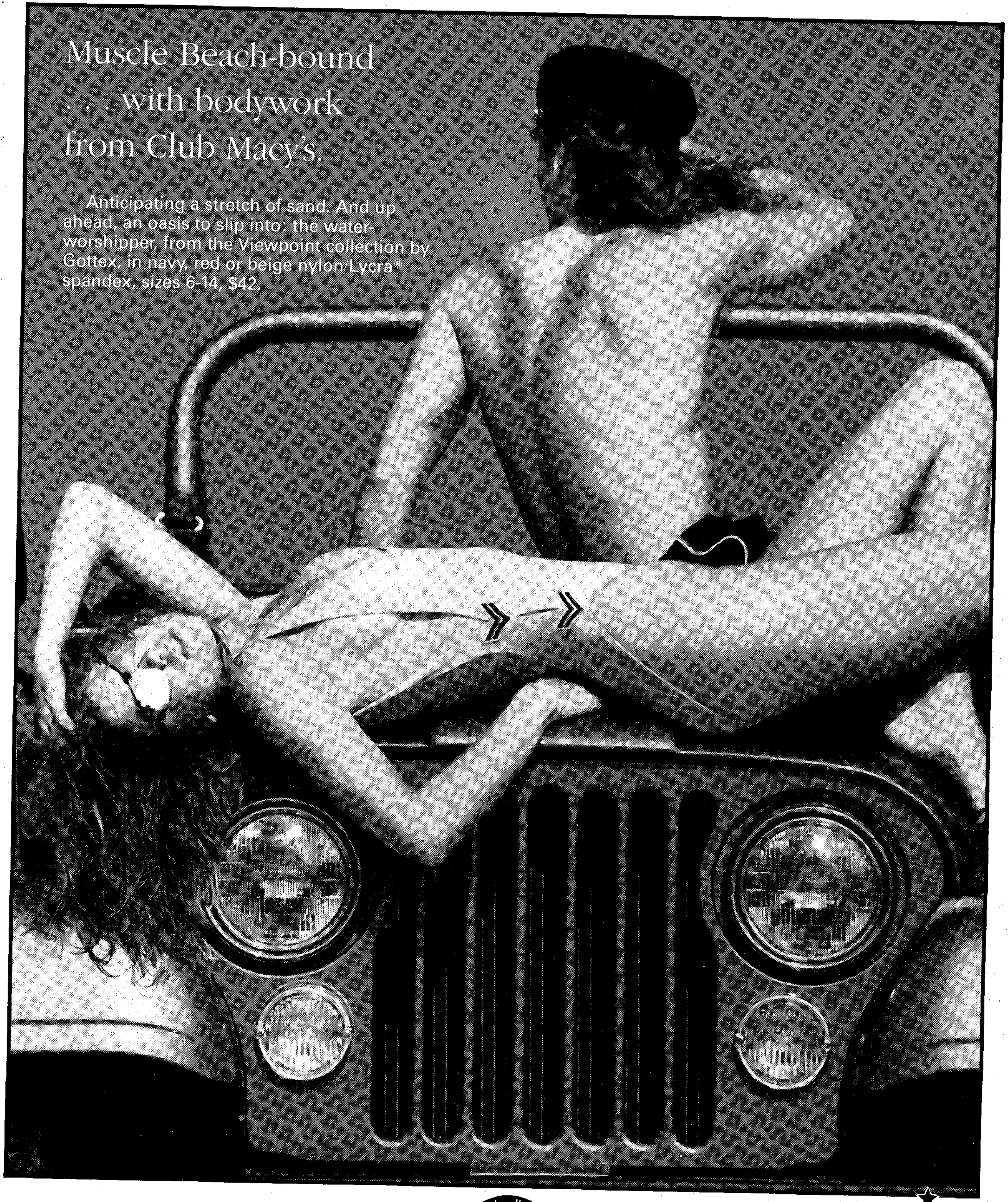

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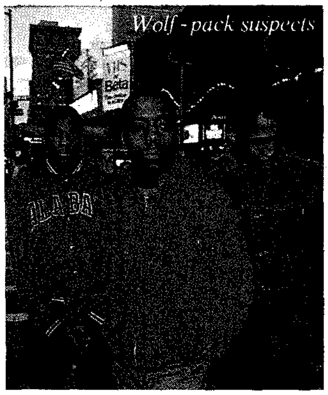
BY MICHAEL DALY


Wolf-pack suspects

There is a new breed of robber in the city: He is a fit young man who travels in from Brooklyn or the Bronx to prowl Manhattan's streets. He travels in a pack, dividing the labor of crime among four or five specialists. The money he steals goes most often for items like a Guess? suit or monogrammed gold teeth. To snare these men, Transit Police Chief James Meehan has assembled 24 "subway stars," specially trained officers who play the roles of often victimized types; their disguises range from a rabbi to a "home boy." In their first two weeks of operation, the subway stars made 39 arrests. Michael Daly joined them on their rounds.

42 The Cry of "The Normal Heart"

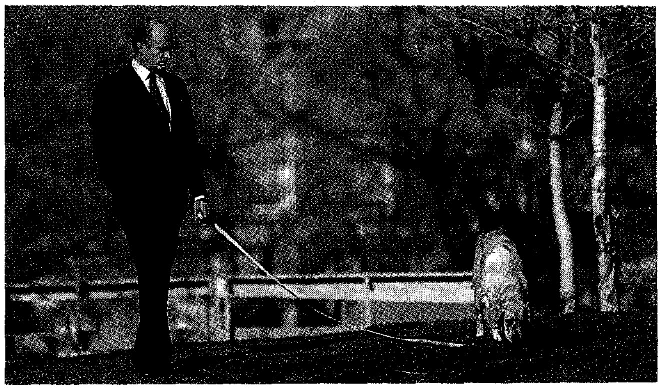
BY DINITIA SMITH

Once in a decade, says Joseph Papp, "a play comes along that fulfills my original idea of what role my theater must play in society. *The Normal Heart* is that play." Larry Kramer's drama tells of the founding of Gay Men's Health Crisis and his growing anger at what he felt was GMHC's refusal to take a strong stand at the start of the AIDS epidemic. Within the gay community, the reaction to the play has been violent: Kramer has been called everything from homophobe to hero. "I wanted to write a play that would make people cry," says Kramer, "because AIDS is the saddest thing I'll ever have to know."

48 A Case Against Claus?

BY JOYCE WADLER

Claus von Bulow has been cheerful during his second trial for trying to kill his wife, Sunny, who remains in a coma. Things started out well for the prosecution, but they soon went downhill. The testimony of its medical experts was called into question; its new argument, that Sunny fought for her life, was disallowed; and Alexandra Isles—Claus's ex-girlfriend and potentially the state's most damaging witness—is out of the country. By the time the state prepared to rest its case in Newport, it was small wonder that Claus was smiling.



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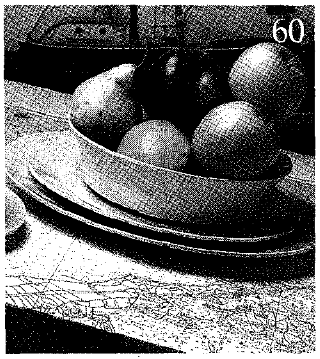
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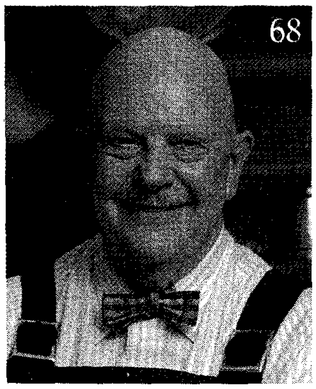
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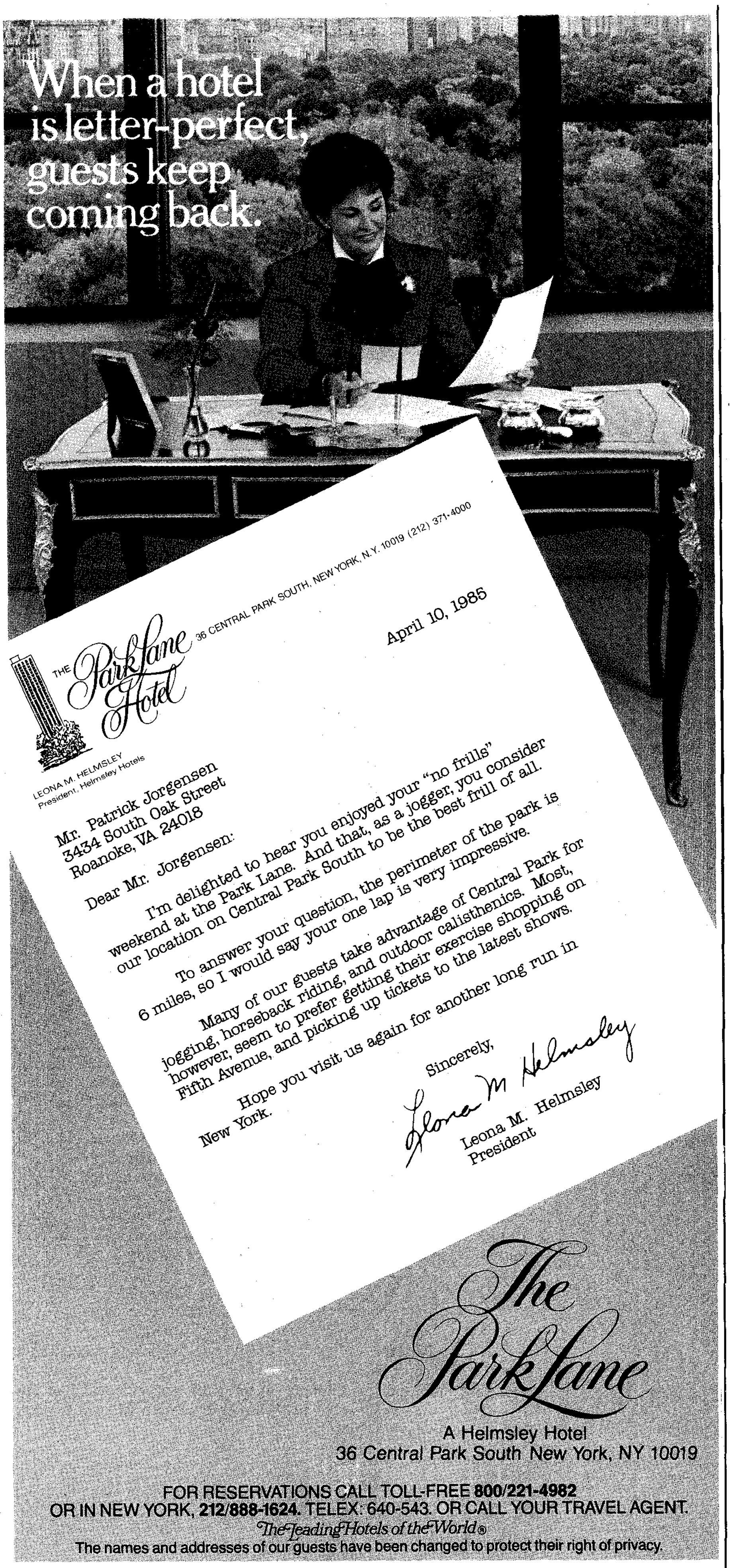

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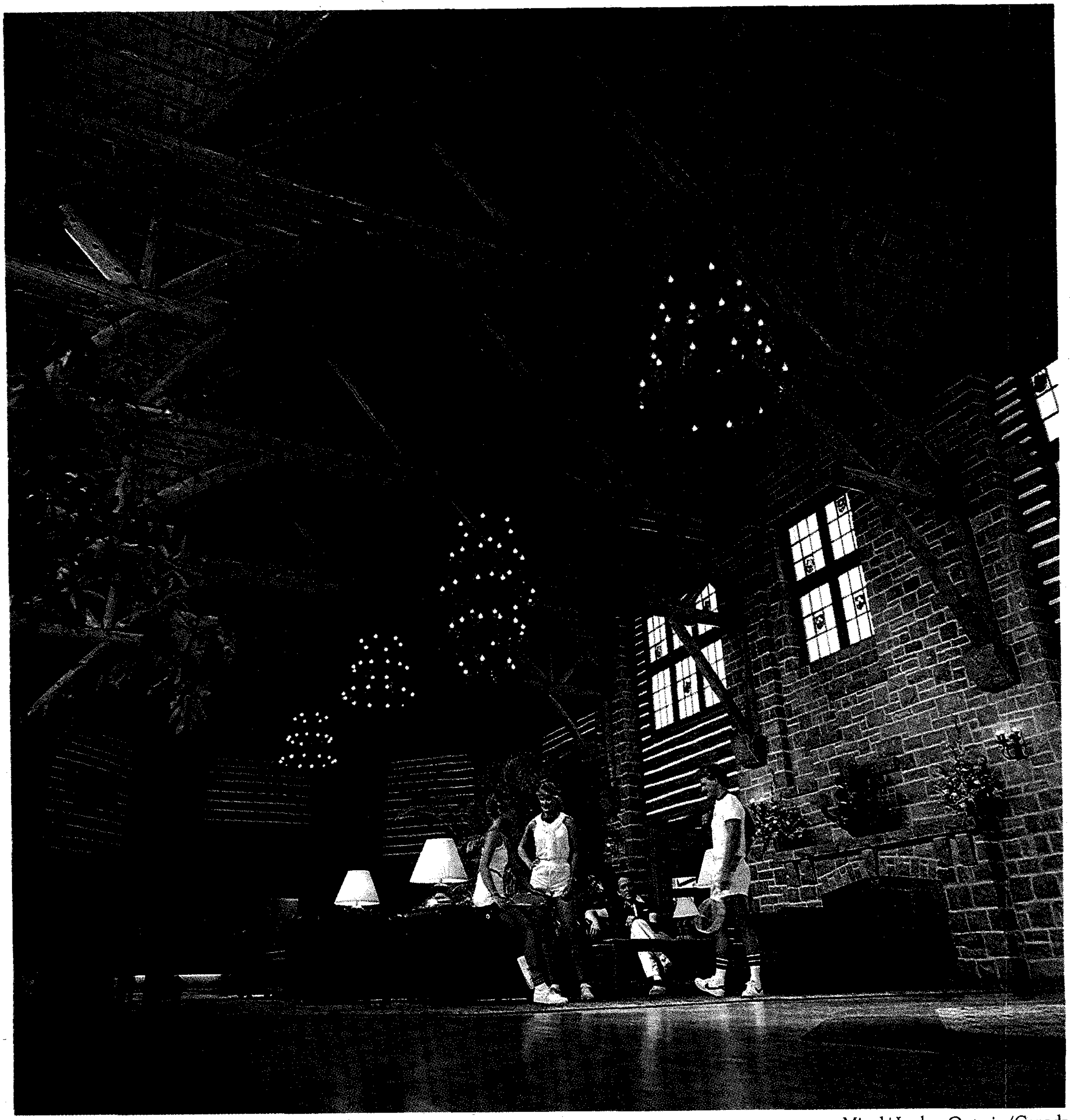

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LETTERS

The Yupper West Side

HURRAH! YOUR ARTICLES MADE ME EVEN more proud to be an Upper West Sider ["The Yupper West Side," May 13]. Almost eight years ago, when I moved here, friends from other parts of the city were afraid to visit me. Now that I have bought my co-op and become a full-fledged member of the Yupper West Side, I won't go to their neighborhoods. The Upper West Side is the only place to be.

Allen W. Schiattareggia
Manhattan

YOUR ARTICLES ON THE UPPER WEST SIDE really hit home. I've lived there all my life. The renaissance is wonderful, and I have nothing against $1,000-a-month studios and chic restaurants, but not being able to afford them is driving me insane.

Paul Henry Stark
Manhattan

TEN YEARS AGO, THIS NEIGHBORHOOD was *outré*, dirty, and undesirable. There wasn't a co-op for miles. Everyone knew one another; the area was fairly safe and very quiet. We are now close to 75 percent co-op'ed and largely an area of affluent whites. But we're still awaiting the benefits that were supposed to come with this gentrification. The neighborhood is more dangerous and dirtier than ever. The 103rd Street subway station is a disgrace, filled with people forced from their homes. Attendance at the block association is down, and its financial status is much worse than it was when this area was lower-class. The area is noisier, and people are less considerate. Racial tensions are worse than ever. Yuppies in general appear to think we owe them something for gracing our neighborhood with their presence. They seem to regard the entire Upper West Side as a giant amusement park.

Anthony Bellov
Board member, 102–103 Streets
Block Association
Manhattan

EVEN AFTER READING PATRICIA MORrisroe's article "The New Class," I insist that the Upper West Side is my neighborhood, and I will put up one hell of a fight to keep it. I am not above enjoying the new restaurants and even some of the new boutiques, but I cannot stand by as small businesses fold. When my shoemaker is forced out in the fall, will I be allowed barefoot into Ruelles? I do not blame the yuppie newcomers for the situation. I do, however, blame them for the smugness, insensitivity, and belligerence directed against those of us who have been here for a long while. Historically, the Upper West Side has been a melting pot. So many of the people who see themselves as the guiding lights of the neighborhood have been the first residents to refuse to be assimilated.

Arthur I. Kirson
Manhattan

PLEASE! WHERE DO YOU GET THESE people? One finds life difficult because she has to walk eight blocks to Zabar's? And as for the man in his "consummate bachelor pad"—does anyone, even a self-proclaimed Republican, really talk like that? I hope these folks don't represent the best and the brightest, the future of the Upper West Side. The suburbs are beginning to look really appealing.

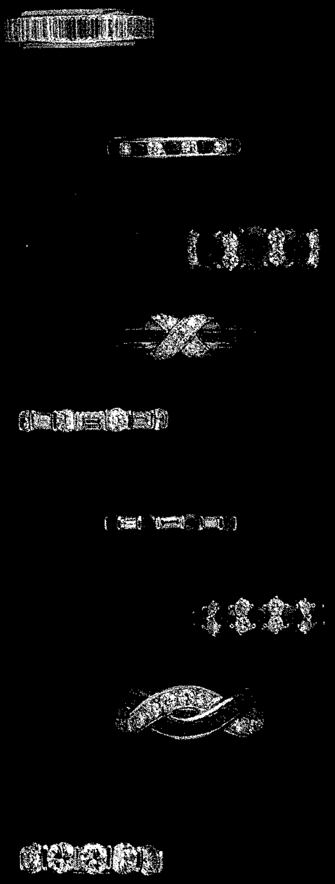
Ellen C. Barreto
Manhattan

I WAS PLEASED TO READ THAT ONE OF the "new class" who recently moved into my neighborhood is worried that if too many people like him move in, the area might change. I've prepared a list of things he and those like him can do to help them blend in. (1) Wear complex and muted colors. Primaries belong on Third Avenue. (2) Don't wear sportswear that says "sportswear!" (3) Don't blow-dry your hair. (4) Slouch through your hips, but not your shoulders. West Siders are confident, but mildly lethargic—as if they were getting over a bout of mononucleosis from overwork. (5) Walk with your feet turned out. West Siders have good turnout because there are so many dancers in the neighborhood and so many people who slouch through their hips. (6) Go to a chiropractor to correct the above two problems. (7) Frequent your local coffee shops—especially for breakfast. (8) Don't be seen with take-out containers; order out or go out. (9) Don't try to hustle contacts on line at Zabar's. It's not neighborly. Wait until Monday and call.

Susan Crawford
Manhattan

New York HAS TAKEN IT UPON ITSELF TO portray the definitive new West Sider. That's fine, but we take strong exception to our portrait in "The New Class," We did not move to Central Park West because of an "ego trip" or as an investment. We did not move to the West Side to be "a part of all the trends" or to be

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*



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"right in the middle of where it's happening." We never dressed up while living on the East Side, so we're certainly not upset about not dressing up here. In your zeal to portray the quintessential West Sider, you never considered the real reasons people are moving there. We moved to the West Side because we found a beautiful home in an exciting, vibrant, healthy environment in which we intend to raise our daughter, Leigh. I know it's hard to believe, but all of us aren't card-carrying yuppies.

Liliane Mager
Barry J. Nathanson
Manhattan

AS A WEST SIDER WHO HAS LIVED IN A rent-controlled apartment for twenty years, I would gladly change my mentality to a "co-op mode"—if only I could change my salary to a co-op mode.

Ian Alterman
Manhattan

HOORAY! IT'S ABOUT TIME AN ARTICLE was written about the cancerous gentrification blighting the Yupper West Side ["The Dispossessed," by Ellen Hopkins]. When I was growing up on West 69th Street, Columbus Avenue was a candy-and-comic-book store, a small pharmacy, and a stationery shop where the owner knew my name. Now you have to walk eight blocks to have shoes repaired or to do the laundry. Greed has ruined New York.

Pamela Brandt
San Francisco, Calif.

YOUR ARTICLE CONCERNING THE DISplaced residents of the Upper West Side did a great disservice to the small-property owners of the Upper West Side who have invested their savings and hard work in their buildings. Owner-occupancy evictions are not as widespread as you suggest. To the contrary, owners are having great difficulty obtaining adequate space for themselves and their families. Many small owners find themselves forced to subsidize some of their tenants. The dynamic growth of the Upper West Side is a direct result of small-property owners' investing their life savings in these buildings when no one else would take the chance.

Frank P. Ricci
Vice-president, Small Property
Owners of New York
Manhattan

ONE AFTERNOON ON THE UPPER WEST Side, I overheard a young girl remark how "intriguing" the street people were. She wanted to take one home and ask him about his life before the street. Her apartment might have once belonged to him. I wonder if that crossed her mind.

M. Levine
Manhattan

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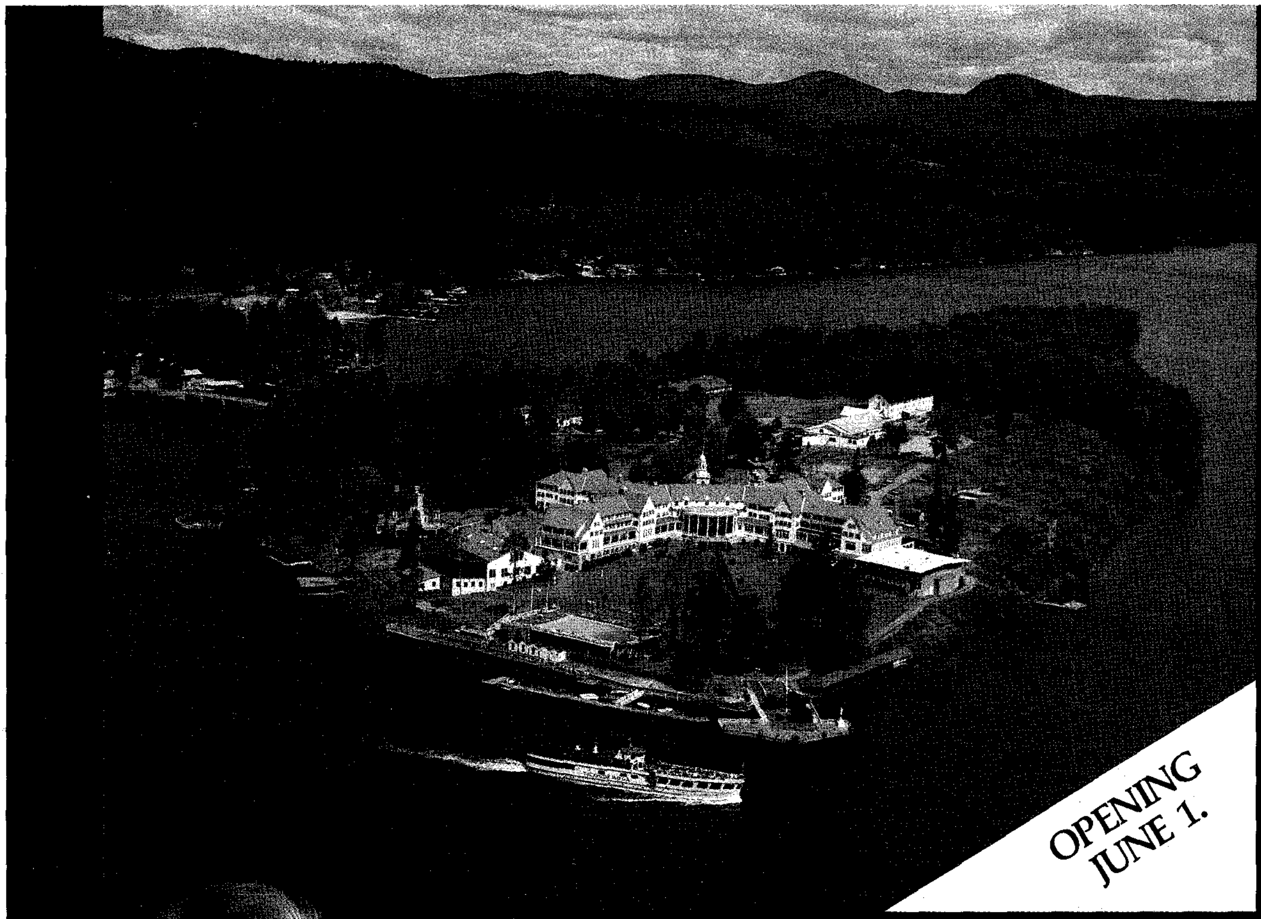

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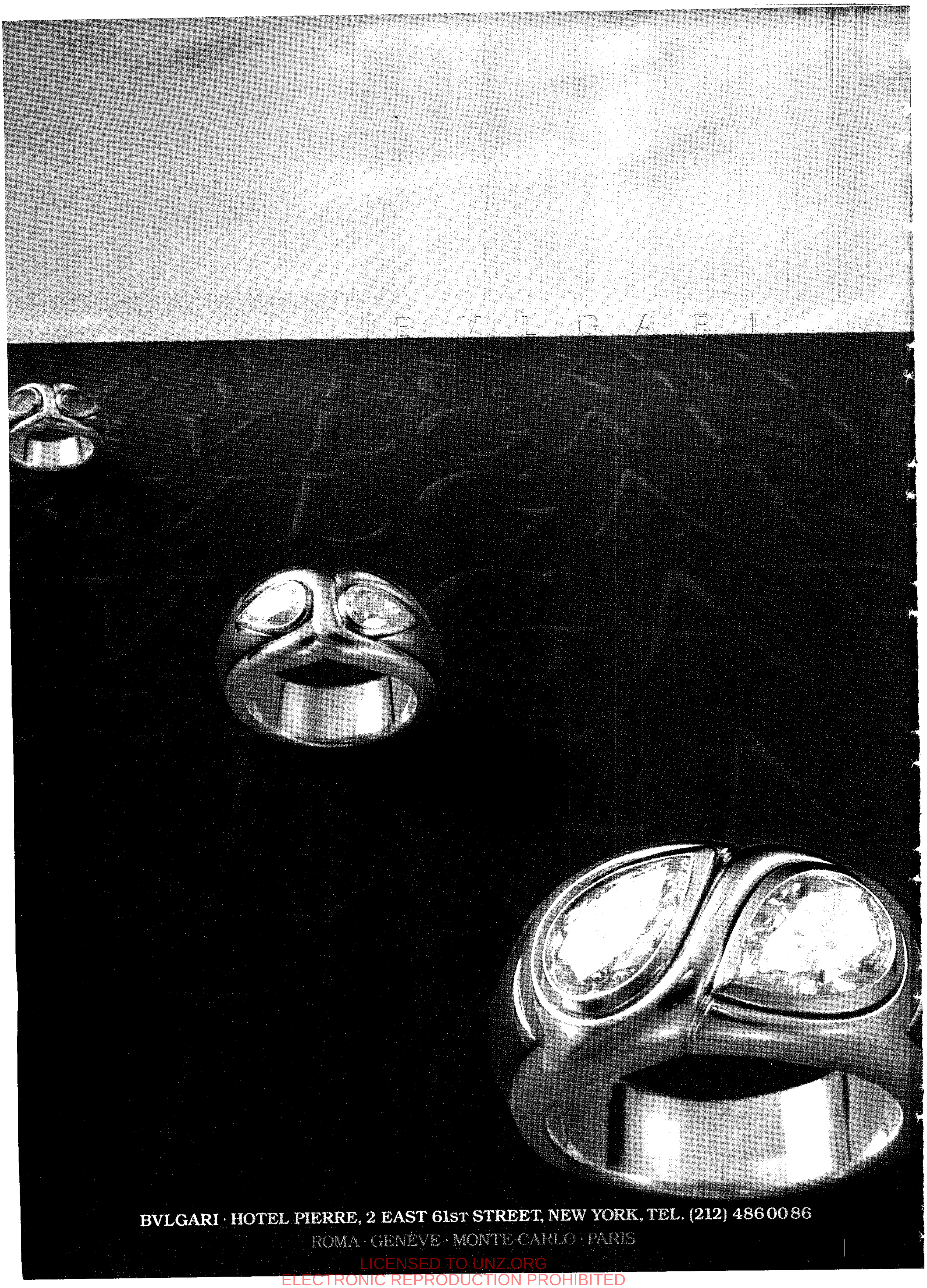

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BY SHARON CHURCHER

New York Churches Say They're Part of the Asbestos Suit

NEARLY 200 NEW YORK churches say they have a problem for which they're seeking a temporal cure: They've quietly joined the long line of institutions seeking billions in damages from the Manville Corporation for potentially hazardous asbestos insulation.

The Episcopal Diocese of New York is seeking more than $68 million from the manufacturer on behalf of 195 parishes, says its attorney, Lansing Palmer. The diocese learned of the problem from the silk-stocking Church of the Heavenly Rest, at 90th Street and Fifth Avenue, which last fall found asbestos in its crypt, part of which is rented for use as classrooms by the independent Day School.

Consultants estimated it might take $750,000 to remove the asbestos from Heavenly Rest, said the rector, the Reverend Hugh Hildesley. He stressed that the insulation is in good condition, so there's no immediate risk to the children. "But . . . if it deteriorates, we know the risk to children is more than to adults," he added.

The clergyman, who says his church already has to raise nearly $400,000 a year for its programs, alerted the diocese, which has filed its claim in bankruptcy court. Manville filed under Chapter 11 almost three years ago on the grounds that, despite assets of $2 billion, if suits against it are upheld, it would not be able to pay the estimated $50 billion in claims by institutions and workers exposed to asbestos.

Some 150 of the city's Roman Catholic parochial schools are also seeking $7-million in bankruptcy court, but Hildesley suggested this may not reflect the full extent of the situation. Other institutions may be reluctant to look for asbestos, he said, "because once you find this stuff, you have to do something about it."

No Café Society on Madison

SOME EAST SIDE CAFÉ REGULARS ARE blaming Phyllis Cerf Wagner because they can no longer lunch outdoors at chic Madison Avenue bistros.

The grousing started when the popular Le Relais and Truffles removed their tables after the Consumer Affairs Department threatened them and nine other outdoor places with fines of up to $100 a day for outdoor service, illegal on Madison and certain other streets since 1982.

Diners accused the ex-mayor's wife of leading opposition to illegal tables, but Wagner denied that. It's simply, she said, that she's vice-president of a block association that's against Truffles' tables. The group has complained to the city via Community Board 8. "I don't like strangers sitting on my sidewalk," Wagner said through a spokesman.

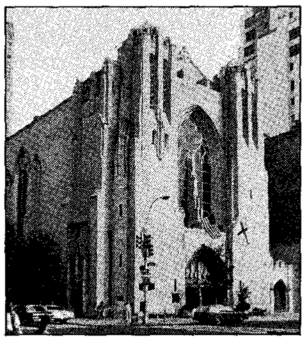
A 'Vice' Cameo?

NEXT ON *Miami Vice:* SENATOR PAULA Hawkins delivering a rousing sermon on drug abuse? Well, one of the Florida Republican's aides says she has an "open invitation" to go on the NBC hit show.

"The producers said they're interested anytime she feels the urge," said the aide, Michael Sheehan, though another aide said the "discussion" has centered on a possible "congressional hearing" scene.

But a spokeswoman for producer John Nicolella denied there'd been any offer. So what's going on? A Capitol Hill source said the conservative's aides were "doing everything they can" to get her on the show.

What might Hawkins's message be? The source said, "Her usual line is to blame the drug trade on Cuba and Nicaragua."



Heavenly Rest: *Files claim.*

RESTAURANT
LE RELAIS

Le Relais: *Café tabled.*

Hawkins: *Show time?*

Richard Gere Cooperates

AFTER SHOCKING HIS GREENWICH VILLAGE neighbors with some ungentlemanly behavior, Richard Gere seems to have become a model citizen: He's been elected a director of the East 9th Street co-op where he and Susan Sarandon have penthouses.

"He got into a little trouble with the building two years ago," a source in the building recalled, when police fined him for urinating against a nearby building. "Now he's going in for a new image."

Gere is said to have beaten out two others for the post. Said the source, "He was already well liked because he always says hello to people, but the other board members wanted to be sure he'd work at the job." Gere, at work on a new movie, *Power,* said through an aide he was "happy" with his real-life authority.

More D.C. Fiction

GARY HART'S RECENT FLING WITH FICTION may have inspired other politicos. Now it's David Aaron, who weathered duty as deputy assistant for national security to Jimmy Carter, who's looking for a publisher.

Not for memoirs, mind you, even though in 1980 Aaron was accused—and then cleared by the Senate—of charges that he revealed the identity of a Soviet official who was a U.S. spy. His contribution to D.C. literature is a "thriller," as yet untitled, that centers on how the White House and National Security Council deal with a crisis over a stolen nuclear weapon. "It's fiction, but it does address a very real issue," said Aaron, now a New York investment banker. He's also looking for a publisher for a nonfiction work about the role of business in politics.

Photographs: top and center, Jennifer Lévy; bottom, A.P./Wide World.

OSHA Outfoxes the 'Post'

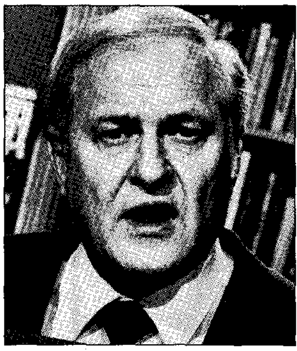
AN AIDE IN THE OCCUPATIONAL SAFETY and Health Administration has been crowing about how his office persuaded the Washington *Post* to censor a Jack Anderson column that attacked his controversial chief.

The material cut by the *Post* accused OSHA boss Robert Rowland of taking an "active interest in the rewriting of shipyard safety rules." Rowland owns between $15,000 and $50,000 in stock in Tenneco, parent company of Newport News Shipbuilding, and is already being reviewed by the Government Ethics Office because he owns more than $1 million in stocks in industries regulated by OSHA.

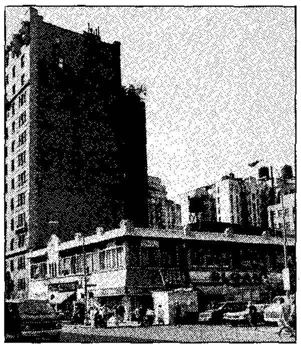
A key excised sentence read, "For example, a recent memo submitted by Rowland to the White House describes the plan to revise the [rules] as 'a way of providing employers with maximum flexibility.' " The memo was actually addressed to a Labor Department official for "transmittal to the Office of Management and Budget," a White House arm, as a routine update on proposed rule changes. But the quote was accurate.

The deletion was recommended by *Post* reporter Peter Perl, who checked into the story. "Rowland wouldn't talk on the phone or let me come to his office," Perl told *New York*, "so we met in the lobby of the Madison Hotel. He . . . adamantly denied ever writing a memo to the White House on any regulatory question. If I'd seen the documents, I'd have left the reference but changed the wording."

OSHA spokesman Jack McDavitt insisted Rowland didn't bamboozle the *Post*. Rowland "misunderstood" the reference because, although the documents were labeled "Memorandum," "we don't consider it a memo . . . and OMB is separate from the White House."



Anderson: *Censored.*



Eichner site: *Pushing limits.*

Smith: *Koch stand-in.*

Ex-Officials Have High Hopes

THE NEW UPPER WEST SIDE ZONING PLAN is only a year old, but already two former Planning Commission officials are trying to get around it.

Developer Bruce Eichner has hired the ex-commission officials, lawyer Howard Hornstein and architect Alexander Cooper of Cooper, Eckstut, and will seek a "housing quality" waiver for a building on Broadway near 86th, part of which will reach 37 stories, 12 over the effective limit.

Eichner referred questions to the pair. Said Cooper, who wrote the guidelines for the permit Eichner seeks, "I was hired for my design, but of course I'll use all my knowledge." Hornstein added, "I'm a real-estate lawyer. I apply for permits all the time."

Why Public-Access TV Has Ads

PUBLIC-ACCESS TV SEEMS TO BE COMMERcial-free only when Manhattan Cable wants it to be.

Under city rules, ads are banned from shows on access channels C and D, but in recent months, Manhattan Cable has been putting on promos for its sister company Home Box Office plus classifieds. Yet producer James Chladek says when he asked the cable company to promo his talk show, *Inter-Active Cable*, on C and D, it refused. "It's a double standard," he charged.

Barry Rosenblum, Manhattan Cable's programming vice-president, pointed out that, despite the ban, the law lets the cable company use *unbooked* time the way it wants. Running the ads produces no added revenue, he argued, because the spots are only picked up from the other cable channels. He denied the bonus viewers attract more advertisers.

Media Notes From All Over

IF LIZ SMITH LOOKED A little lonely in her VIP seat at last week's benefit for the AIDS Medical Foundation, that's because she was unexpectedly left dangling by the producer all night. After giving the event crucial early publicity, the columnist had been asked to do an onstage introduction, but, she said, producer Lorne Michaels kept changing the plan and finally asked her to occupy the third-row seat so she could be "thanked." "I laughed and said, 'Why don't I stand in Shubert Alley and you can wave to me?,' but they insisted." Not a mention was made of her during the show. Retaliation by the organizers for a column in which she reported on fears that Mayor Koch might be booed because of the city's lackluster response to the AIDS crisis? No, said Michaels, he just wanted Smith as a stand-in in case the mayor didn't show up to speak. That irked Smith, who had just wanted to sit with friends in one of the six balcony seats she'd bought. She added, the mayor *did* show up and *was* booed. . . . Former *Daily News* editor James Wieghart recently tried to export his brand of anti-Reagan humor to Poland, where the self-styled New Deal liberal and nineteen other reporters were on a trip arranged by Jeane Kirkpatrick's conservative school, Georgetown University's Center for Strategic and International Studies. A Republican source said a Polish-government official was sounding off about *Let Poland Be Poland*, the United States Information Agency's 1982 TV special, when Wieghart interjected, "You know, there's a movement in Washington to let Reagan be Reagan. We're doing all we can to prevent that." The crack was met by "an embarrassed silence," said the source. "It was quite inappropriate, and it wasn't funny either." Retorted Wieghart, now a columnist for Scripps Howard News Service, "There are people like Pat Buchanan who would let Reagan be Reagan, and that's a scary thought."

Photographs: top, A.P./Wide World; center, Don Hamerman; bottom, Fred McDarrah.

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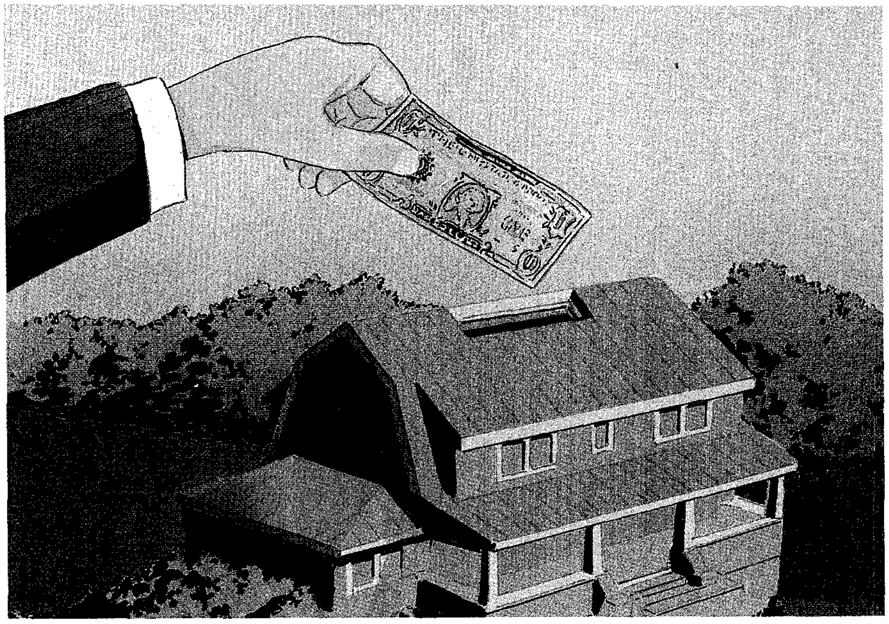
WNBC-TV NEWS 4 NEW YORK

Is there any reason to watch anyone else?

The Bottom Line/Dan Dorfman

THE RUN INTO REAL ESTATE



In the money: *Sales of public real-estate programs may hit $7.5 billion this year.*

An Investment Boom

THE NEW HIGHS IN THE DOW MAY BE hogging the financial headlines, but there's another, less publicized investment explosion under way—in public real-estate programs.

These programs—called real-estate limited partnerships—usually require a minimum investment of $5,000 or $10,000 ($2,000 in IRA or Keogh plans) and are registered with the Securities & Exchange Commission. They are designed chiefly to yield annual cash returns, although many have some modest tax benefits. By way of contrast, private-placement real-estate deals are largely aimed at big tax savings, require no SEC approval, and are subject only to the rules of the state in which they're organized and sold.

Here's the way the public programs work: A general partner or sponsor buys some real estate (residential or commercial) and sells shares or equity interests in the property to investors, who may number from 35 to several thousand. In successful programs, annual cash returns to investors vary, generally ranging from 6 to 10 percent. At the end of the program—when the property is sold—investors share in the capital gains. The partnerships usually run from seven to twelve years, and the investors' entire liability is limited to the amount of the investment.

Factoring in the yearly cash distribution, the capital gains, and the tax benefits, investors in desirable properties have the potential to double their money—or do even better. As I'll discuss later, however, there are risks that could make a particular program a bum deal.

Several major developments account for the real-estate surge. Many investors are worried about impending tax reform (page 19); as a result, they're turning to income-producing programs, as opposed to deals that rely mainly on tax-saving benefits. The nosedive in oil-and-gas shelters has also pushed money into real estate. And there's been a sharp increase in investments, both by the public (especially in IRA and Keogh plans) and by state and corporate pension programs.

The figures tell the story. In the first four months of this year, real-estate public partnerships shot up 39 percent, according to Robert A. Stanger, chairman of Robert A. Stanger & Company, a leading investment-partnership-research firm based in Shrewsbury, New Jersey. In dollars and cents, investments have totaled a record $2.6 billion so far this year, compared with $1.9 billion a year earlier. About 83 cents of every dollar invested in public partnerships in the first four months of this year went to real estate, compared with 70 cents in the same 1984 period. Other common public partnerships include oil-and-gas deals (which are suffering because of increased oil supplies and reduced prices and demand) and equipment leasing.

Stanger says the public programs are growing quickly at the expense of the private-placement deals. He points out that the Tax Reform Act of 1984—which took effect in January 1985—eliminated most of the techniques used to generate tax losses in private-placement real-estate programs. The private deals have also been chilled by the Treasury's tax-reform plan, notably the proposed elimination of the investment tax credit and the reduction of the maximum income-tax rate to 35 percent. All told, the private-placement market has turned into a "disaster area," Stanger says.

Here again, the numbers tell the story. Stanger says that private-placement real-estate sales in February and March ran $104 million and $109 million, respectively, compared with average monthly sales last year of $412 million.

"If the final tax program is anything like what's been proposed, forget about tax shelters for most people," says Stanger. He points out, however, that there could be a late pickup in private placements this year to capitalize on tax savings before the new tax laws—assuming they're enacted—go into effect.

Stanger is a big bull on real estate. Tax reform, he says, would make real-estate construction somewhat less attractive. With fewer new properties being built, rents on existing buildings would go up and so would property values. Thus, in Stanger's judgment, investors have a good shot at annual after-tax returns of 13 to 15 percent over the life of the programs (again, factoring in both annual cash distributions and capital gains from the sale of the properties).

Given this year's strong showing in public real-estate programs, Stanger figures 1985 should produce a record $7.5-billion in sales. That's about 30 percent higher than last year's $5.7 billion. In 1981, the figure was $1.6 billion.

Stephen Roulac, a prominent national adviser on real-estate investments and the publisher of the San Francisco-based *Questor Strategic Real Estate Letter*, figures a realistic rate of return today is a doubling of the investment over the life of a program. He estimates that between 1971 and 1984, the average annual real rate of return was 16 percent, or about 9 percent after adjustments for inflation. In that period, investors often tripled their money. Today, the slower rate of inflation has reduced the growth in capital appreciation, and Roulac thinks a 10 percent yearly rate of return (or 6 percent after inflation) is a more reasonable expectation.

"Any way you look at real estate today, it still possesses superior inflationary

Illustration by Andrea Baruffi.

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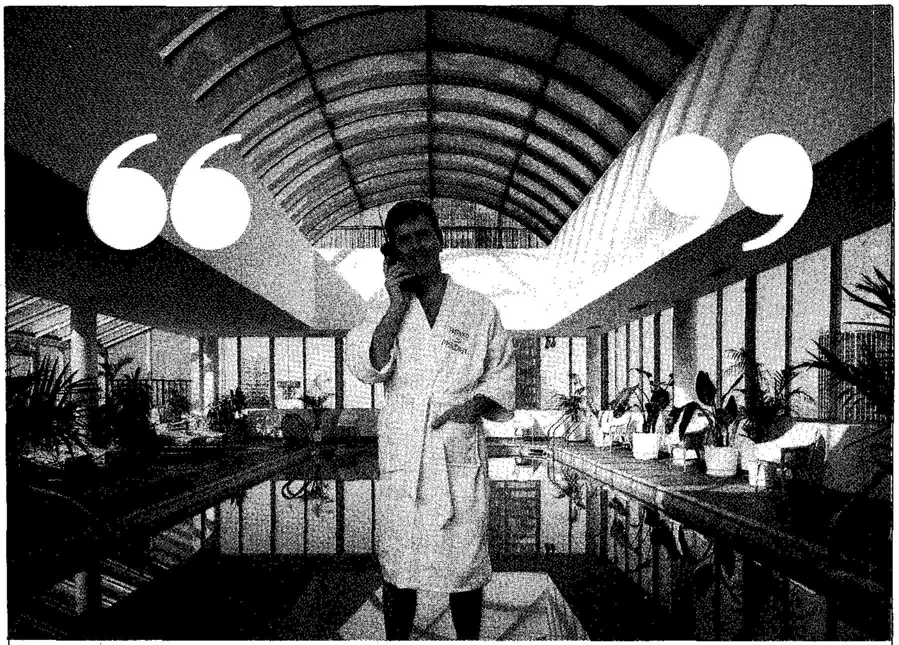

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hedging benefits," Roulac maintains.

Two big questions: How does an investor avoid a program that may not make economic sense? And what are some of the best investment bets around?

I put those questions to a sharp real-estate pro—John Nordstrom, the former president of NTS Securities and now head of his own firm, National Financial Investments (both in Louisville, Kentucky). Over the past six years, Nordstrom has raised over $100 million and purchased properties valued at over $110 million.

Nordstrom argues that "a lot of nonsense is going on"—much of which, he says, can be spotted by carefully reading the offering's prospectus. Here are some of the things he suggests to watch out for:

☐ Big up-front management fees. Some sponsors or general partners take up to 32 cents of each investment dollar as a fee. This means that the general partner has less incentive to seek maximum long-term profits since he got most of his profits at the beginning. Nordstrom's rule of thumb: Maximum fees should be in the 12 to 20 percent range.

☐ Overpriced property. Some syndicators purchase property for one amount and immediately turn around and sell it to the partnership for a substantial profit. Nordstrom's view: There should be no markup by the general partners, because this limits the potential capital appreciation over the long run.

☐ Sponsors who have high employee turnover in key management positions.

☐ Companies whose performance does not live up to their projections. Check the "prior performance" section in the prospectus to see how each partnership has performed.

☐ Exotic tax-shelter programs. These permit investors to write off anywhere from $3 to $5 against their income for each dollar invested. In many cases, these write-offs are disallowed by the IRS and can lead to tax penalties. Norstrom's rule of thumb: Maximum write-off should be $2 for each dollar invested over the life of the partnership.

Nordstrom's best-bet list covers five companies, each of which, he says, has acquired good residential and commercial properties. The cash returns generally run 6 to 7 percent, with an overall 9 percent return over the life of the program. On average, he says, an investor should double his money over five to ten years. There is also some tax sheltering.

The companies (and minimum investments) are: Public Storage, Inc., Pasadena, California ($2,500); Murray Financial Corporation, Dallas ($5,000); First Capital Investment Corporation, Chicago ($5,000); Angeles Corporation, Los Angeles ($5,000); and August Financial Corporation, Long Beach, California ($5,000). IRA programs are available in all but August Financial. ■

The National Interest/Michael Kramer

TAXING DETAILS

Simplifying the Tax Code

JACK KEMP HAS BEEN HERE BEFORE—smack in the midst of the day's hottest issue, the man all sides watch nervously.

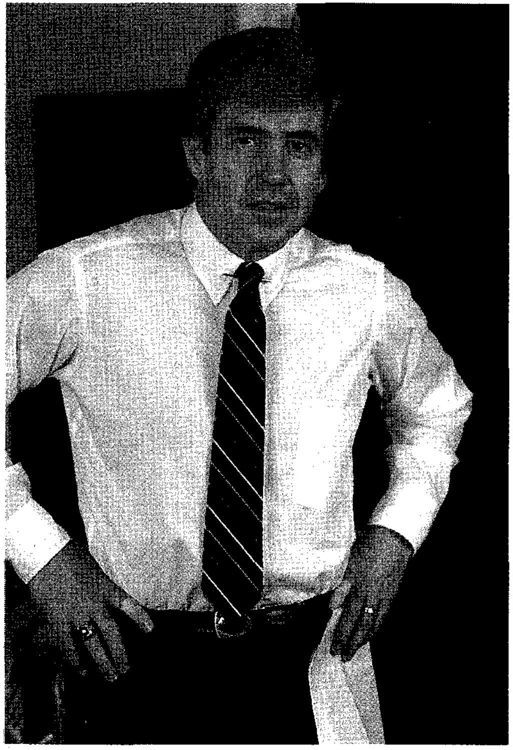
In 1981, a good many politicians, including some of Kemp's fellow Republicans, urged the new administration to abandon the supply-side prescriptions that had formed the basis for Ronald Reagan's promise to revitalize America's economy. So Kemp shuttled back and forth to the White House, pleading the case for his Kemp-Roth tax-rate cuts before the only constituency that mattered—and Reagan signed on. Today, with tax *reform* on the table and the president set to unveil his plans this week, Kemp has been making the same trek all over again.

The case for tax reform has been obvious for years. At 40,000 pages, the current tax code is horribly complex and nearly impossible for a layman to grasp. Few people understand it without help. Almost 52 percent of all taxpayers are driven to professional tax preparers—at an annual cost of $60 billion. Errors are the rule, not the exception. Even the government has trouble. In 1975, the IRS surveyed its own, trained employees and found that they themselves computed the wrong tax 72 percent of the time.

Worse still, in many instances the revenue code has raised injustice to an art form. People can actually be taxed into poverty—taxes kick in below the official poverty line. People with the same income pay vastly different taxes. Cheating and non-compliance are almost common. The public feels that somebody must be getting away with murder—and since it isn't them, something ought to be done about it. Genuine tax reform has been attempted—and abandoned—over the past 30 years. The problem is that tax reform is like the Middle East peace process. Everyone favors it in general; it's the details that are hard.

"It's much tougher than last time," says Jack Kemp. "It was easier to pass Kemp-Roth when all the loopholes were left in place. With tax reform, all kinds of people have come out of the woodwork with special problems and compelling arguments—and you folks in the magazine business are no different. Should acquiring new subscribers be considered a cost of doing business that should be expensed, or should that activity be capitalized? The questions are endless. It's difficult to keep your mind on the goal, which is—or should be—to create a tax system that spurs economic growth. The distractions are everywhere."

Yes, they are. Since the Treasury Department announced its first tax-simplification proposals after last fall's presidential election—a populist document that offended nearly every vested interest—the special pleaders have been nibbling ferociously. Charitable deductions, greatly curtailed in Treasury I, have been largely restored. Fringe benefits for employees, treated as ordinary income in Treasury I, have reverted to their current, untaxed status—thanks to the insurance industry's intensive lobbying. Capital gains, destined for ordinary-income treatment in the first plan, have actually been reduced in the program Reagan will now submit to Congress. The "accelerated cost-recovery system," a cornerstone of Kemp-Roth that permitted businesses to deduct the cost of new equipment faster than the equipment wears out, was consigned to the trash bin by Treasury I. Treasury II restores ACRS almost in its entirety.



Jack Kemp: *Weighing the loopholes.*

And, as one might have expected, the oil-and-gas industry has won again. Most of the depletion allowance and intangible-drilling-cost provisions of the current tax code—wiped out in Treasury I—have been restored. Even Kemp yielded to the political pressures. "They have a good case," says Kemp. "With a glut on the market and falling prices, the oil-and-gas business is in a depression."

So might have been Kemp's 1988 presidential ambitions if he hadn't gone along with oil's plea. "Everyone knows the oil-and-gas stuff is symbolic," says a Kemp friend. "When people think of the tax system as being unfair, oil leaps to mind immediately. But Jack will need votes in the oil-and-gas states if he runs for president in 1988. If he'd held to his original position [identical to Treasury I], he would have ceded those states to George Bush, who was firmly behind the oil-and-gas guys' position. Looked at from that angle, there wasn't any choice. And Jack not only had to agree, he had to help lead the charge. To hold off and then to give in later wouldn't have been worth many points at all. He had to appear to be one of those actively pulling the administration away from Treasury I and that's exactly what he did."

As the administration has moved toward the tax-reform scheme invented by Kemp and Senator Bob Kasten of Wisconsin, Kemp has been focusing on two major issues. The first concerns the poor and middle-income taxpayer. Kemp opposes freezing cost-of-living adjustments for Social Security recipients, and the logical extension of this position has been his advocacy of a near-doubling of the personal exemption, from $1,040 to $2,000. Late last week, the White House caved in. The exemption will rise to $2,000 immediately rather than be phased in over a number of years.

The other part of the "poor" issue—raising the threshold before *any* tax is due—is still up in the air. Currently, a family of four begins paying taxes at $9,436, which is $1,665 below the poverty line. Kemp wants the threshold increased to $14,125, a figure that represents 127 percent of the current poverty level for a family of four. "Without such a rise," says Kemp's press secretary, John Buckley, "there simply isn't enough incentive for many people to get off unemployment. A rise to the $14,125 number would take hundreds of thousands of people off the tax rolls and encourage work."

Kemp's other major issue, and the most important to him by far, involves the top tax rate and its impact on the

Photograph by Dennis Brack/Black Star.

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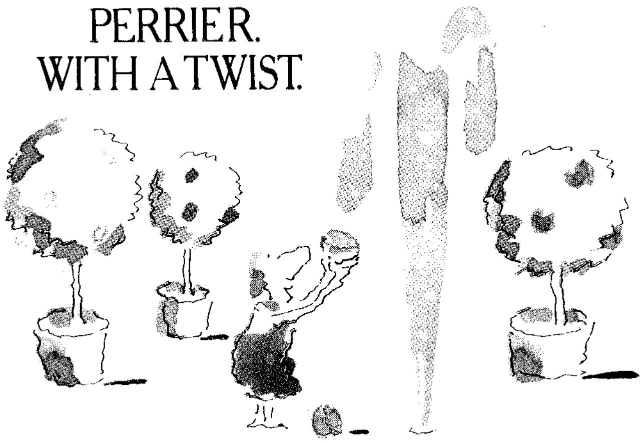

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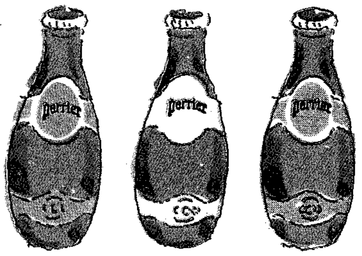

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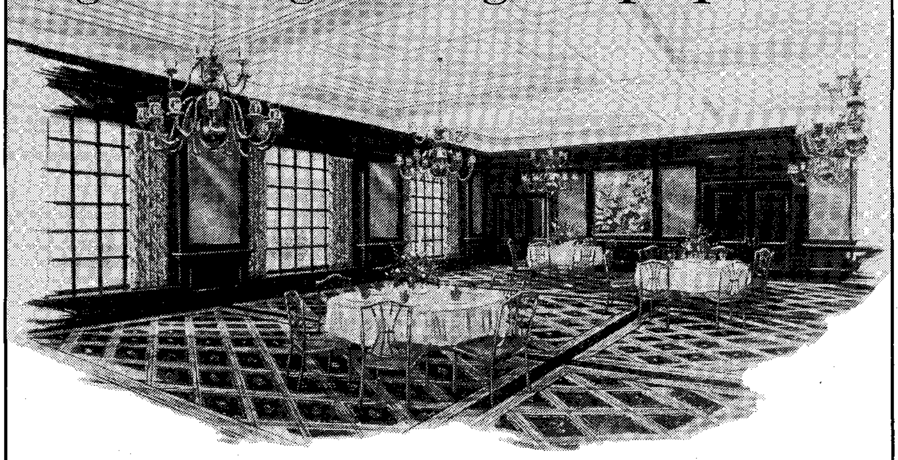

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Treasury's proposal to end the deductibility of state, local, and property taxes.

As of last Thursday, the administration appeared committed to a 35 percent top-income-tax rate for individuals and an end to the deductibility of state, local, and property taxes.

Kemp will not support the Reagan plan at the 35 percent level. Politically, he can't. New Yorkers especially, but the residents of fourteen other states as well, suffer state-income taxes in double digits. The combination of 35 percent and non-deductibility means that New Yorkers would come out worse under the White House proposal. "They've gotten most of what they want," says a Republican strategist of the Kemp forces' success in negotiations with the Treasury. "And it may look like sour grapes to say that there's this one additional piece and that if they don't get it they're going home. But the fact is that unless they get it, they *can't* go home."

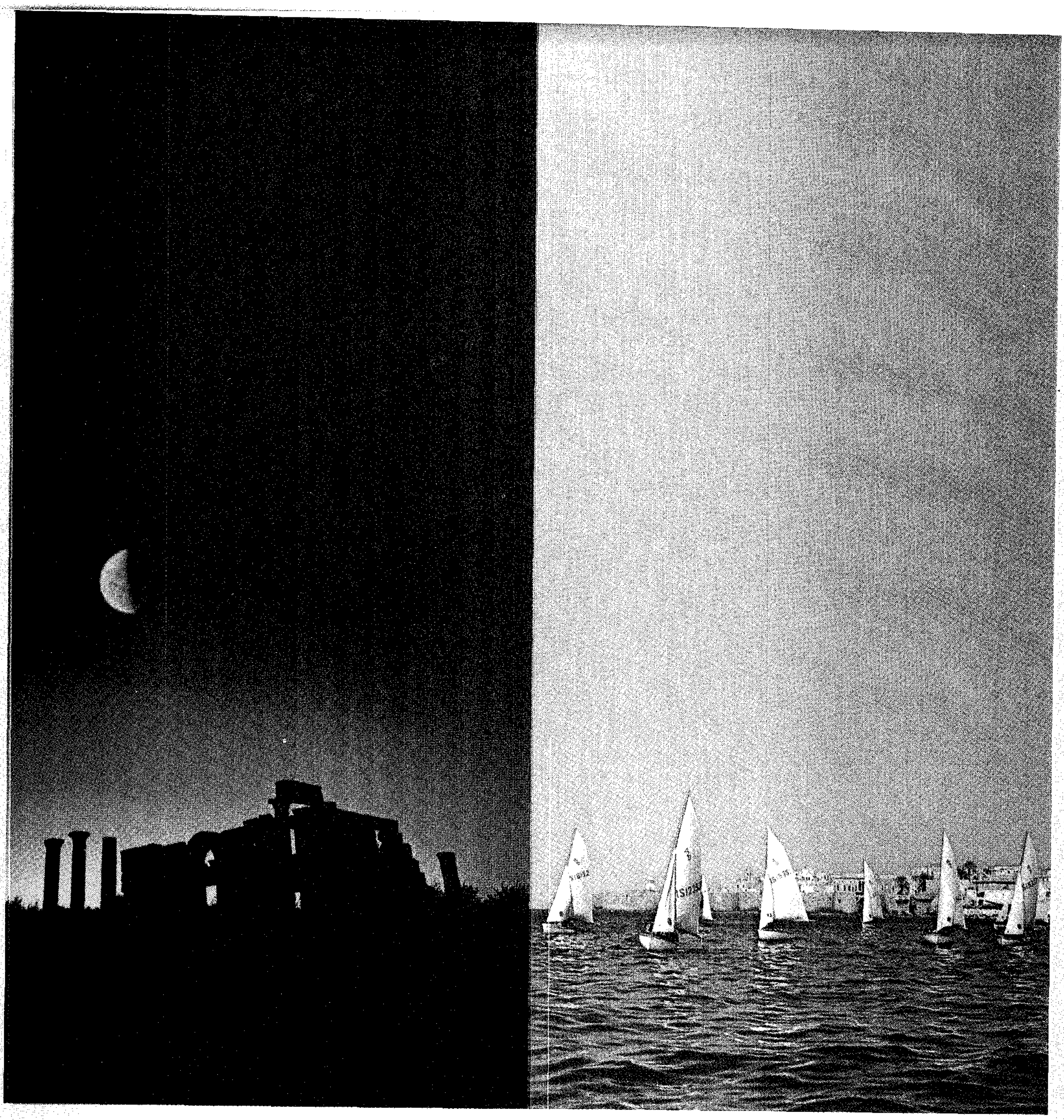
"It's ridiculous," says Kemp. "The jury is no longer out regarding lower rates. We lowered them in 1981. The poor didn't suffer, and the rich, who left a lot of tax shelters, ended up paying more in taxes. What I want, and what Bill Bradley wants, and just about everyone else but the Treasury wants, is a top rate no higher than 30 percent. That 5 percent is the crucial difference. It will generate more revenue as still more people leave shelters to save and invest in productive enterprises, and it will also make up for the non-deductibility provisions.

"At a 30 percent top rate, New Yorkers come out ahead. The immediate jump to a $2,000 personal exemption makes up for state and local taxes but not for the property taxes. We want *everything* covered. The way to do it is for Treasury to give up the 10 percent deduction for dividends for business, which isn't aimed at the entrepreneur anyway. It goes to the established, Fortune 500 giants, and they don't really need it. Give it up and you almost exactly cover the supposed loss in revenue when you drop the top bracket from 35 percent to 30 percent."

This, then, is where the drama will play out. If Reagan sticks with 35 percent, Kemp will be screaming all over the television talk shows. "And we'll still have the issue," says a Kemp aide.

"When a key guy on tax reform is saying that what the president has done isn't enough, the president has a problem. When your best friend says, 'She's really a nice girl, but I don't think you ought to marry her,' you're in trouble."

How will it all turn out? With Kemp on board, tax reform has a good shot. Without him, and considering that a good many special interests have yet to squawk. well . . . Before you bet your deductions, keep in mind what Casey Stengel once said: "Never make predictions, especially about the future." ■



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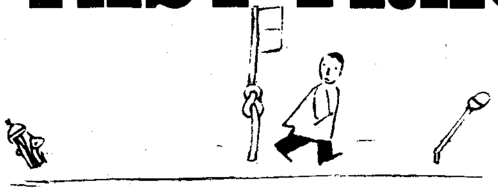


AMENITIES

Curing the 718 Blues

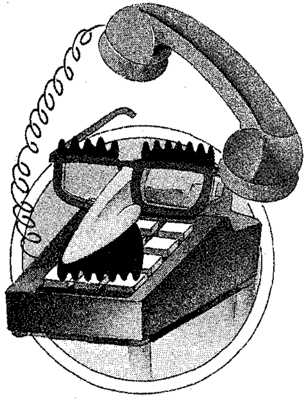
PEOPLE WHO LIVE IN Brooklyn, Queens, or Staten Island, disheartened by the 718 area code, would jump at the chance to get back their old 212, right?

Apparently not.

Since January, New York Telephone has been offering two services that allow 718 customers to use the 212 area code, but few people have signed on.

"They're not our most popular services," says Charles Herndon, a spokesman for New York Telephone. He couldn't say how many people use the Foreign Exchange service, which gives customers a phone number that can work with a 718 or a 212 area code. "The demand hasn't been great enough for us to evaluate it," says Herndon.

The other service, Remote Call Forwarding, automatically transfers calls placed to 212 to a 718 number. So far, only two customers are using this system.



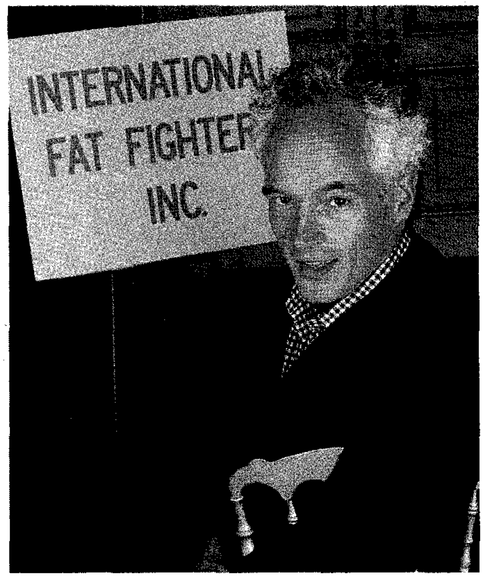
One reason there's been so little response is these services weren't available when the new area code was introduced, in February 1984, and the bulk of complaints about 718 poured in (even though the code did not become mandatory until this January).

They are also rather expensive: Remote Call Forwarding costs a minimum of $45.21 per month and Foreign Exchange costs $128.98. A lack of publicity has also hurt—the only advertising has been an awkwardly worded paragraph in New York Telephone's April bills. JEANNETTE WALLS

BRIEF LIVES

THE JONATHAN REYNOLDS DIET

IN *Geniuses*, A DIRECTOR MAKING A FILM alarmingly like *Apocalypse Now* goes over the edge in the Philippines. That premise, buttressed by mean-spirited dialogue and a disrespect for naturalism, made the play an Off Broadway hit for writer Jonathan Reynolds in 1982. It also gave him a problem: Could he find a topic even bigger than Francis Ford Coppola's ego for his next play?



Fighting International Fat, which opens June 5 at Playwrights Horizons, may be just that: a play about a talk-show host and a diet czarina that blends three of our biggest national obsessions—food, narcissism, and obsession. Reynolds knows a lot about television hosts, having worked as a talent coordinator for David Frost and Dick Cavett. He got his Ph.D. in obsession during the three months he spent in the Philippines taking notes for a book about Coppola he didn't write. But obesity is foreign to him—his 162 pounds look like 150 on his six-foot, 43-year-old frame.

Jonathan Reynolds's parents divorced when he was five, and his mother took him and his sister to New York, where Jonathan discovered that his major desire was "to cause a lot of trouble." Six schools later, he reached Denison University and discovered acting. A year at the London Academy of Music and Dramatic Art led him to the New York stage. But auditions paled beside Eugene McCarthy's 1968 presidential campaign, which ended with Reynolds coordinating activities in four states and Guam.

After his time with Frost and Cavett, he tried to write a film script, got stuck, started a play, and came up with the absurdist *Rubbers*. The American Place Theatre staged it, and Reynolds was launched.

Because Reynolds's greatest influence is George Bernard Shaw, he's not in the mainstream of the avant-garde. So when he makes forays from the lower Fifth Avenue apartment he shares with his wife and two young sons, it's generally to Hollywood. He wrote the screenplay for *Micki & Maude*, and this second career provides him with diversion—and a hedge against theatrical disaster. "You like to think people will see your work and argue with it," he says. "But now they hear they won't like it and just don't come. At this rate, theater will soon be like opera."

So, to entice a food-crazed audience, he's leavened his farce with a recipe for roasted chicken. "The secret is higher heat," he says. "How do I know? I used to be an obsessive cook." JESSE KORNBLUTH

Photograph by Susan Cook/Martha Swope. Illustrations: top, Guy Billout; right, Terry Allen.

ON THE STREET

KING OF KINGS

AS DUSK FALLS OVER Bryant Park, Bobby "Sweet Pea" Plummer gets aggressive. He shoves his rook forward, snatches his opponent's pawn, and slaps the time clock like an insolent child. The pensive man on the other side of the chessboard is intimidated. He fingers his glasses and, after a long pause, timidly moves a pawn and halts the clock, with nearly four minutes elapsed.

Bobby, 42, who is wearing a natty dark suit and a plaid hunting cap, does not waste time on meditative strategies; he approaches the game as if it were a street fight, chasing his opponent around the board until the man is cornered. His opponent gets flustered and lets time run out on his clock. He hands Bobby $6 and slinks away.

"I'm no master," says Bobby, a short man with comically furtive eyes. "But I can beat a lot of these guys who thought they was hot in college."

For the past several years, chess has been competing with three-card monte for popularity among sidewalk gamblers. On almost any weekday, business people, messengers, and tourists can be seen crowding around tables near Bryant Park, 49th Street and Broadway, Times Square, and parts of the Village. Most of the players have regular jobs, but Bobby Plummer is among the few who make their living solely by hustling chess. The stakes aren't million-dollar prizes at tournaments in Iceland. Instead, Bobby plays for his rent, wardrobe, and things like penicillin shots.

"Just need $50 to take care of it," he says. "Then I'll be feeling fine."

On a good day, a player like Bobby can make as much as $300, but during slack times, he might finish with less than $30 in his pocket.

Bobby "Sweet Pea" Plummer (in cap)

He learned how to play chess twenty years ago on Rikers Island, where he did a six-month stretch for "riding in a stolen car." After his release, he played sporadically between traveling around the country and free-lance jobs promoting musical acts at Brooklyn discos ("I'm too small to be a bouncer," he says).

WHEN SIDEWALK CHESS started to attract attention four or so years ago, Bobby became a regular at the Times Square tables. With his skills, he quickly won enough money to buy his own five-board table, which he rented out to other players.

But then he had a series of "financial setbacks," and his equipment was stolen. Now he plays at a table run by a 40-year-old former math teacher from North Carolina named Earle Biggs.

"Bobby is one of the best players I got," says Biggs. "I'd say he wins almost 90 percent of the time."

These days, Bobby pays Biggs 50 cents for every five-minute game he plays with a customer (these short games end in surprisingly few draws) and $1 for every game he plays without the clock running. It's not a bad arrangement, Bobby says, but he wants to have his own table once more and to have other players pay him for the right to use his boards.

Recently, Bobby caught the train in from Bedford-Stuyvesant, where he still lives with his mother, and began his first game of the day at noon, playing against a well-dressed businessman. He beat the man easily, but there were distractions that continued all afternoon. Car horns bleated, drug dealers swarmed around chanting "sess, sess" (meaning sinsemilla), and at one point, another player and a customer almost came to blows over an unpaid bet. "This is not tournament chess," says Bobby, who played about 25 games that day.

Cops rarely bother the players, since chess—unlike three-card monte—doesn't offer much opportunity for cheating.

Bobby tried to finish off at seven, but his last customer was a stubborn West Indian who cursed at Bobby and beat him twice for $12. "It happens sometimes," Bobby says. "I gotta get some of these books and learn a few more moves."

The day wasn't a complete loss, though. By eight o'clock, he had the $50 he needed for his penicillin shot. The money to start his own table could wait.

PETER BLAUNER

OVERHEARD

A Violin Reaction

AT SAMMY'S FAMOUS Roumanian Restaurant, a strolling violinist who had been playing old standards approached a table where several three-piece-suit types were being initiated in the rites of gefilte fish. When asked what they would like to hear, one said loftily, "Oh, something by Bach." Unflustered, the violinist asked for a specific selection and was told "Toccata and Fugue in D minor."

"That piece is scored for the organ," the musician sniffed, and then moved on to the next table, where he was soon heard playing "Havah Nagilah."

ROMAINE HOROWITZ

Photograph by Eli Reed/Magnum. Illustration by Howard B. Lewis.

CHOW

WEST SIDE, EAST SIDE

Jean-Claude Coutable and Alain Brossard

SIMON'S, THE WELL-LOVED restaurant at 75 West 68th Street, may be gone, but West Siders have little reason to grieve: On May 15, La-Boite-en-Bois, a smart little bistro, took its place. The restaurant's owner-chefs are Jean-Claude Coutable and Alain Brossard, who have worked together since 1978, when Coutable was head chef and Brossard second chef at Chez Pascal. They also opened Vienna Park and worked at Regine's until last January. La-Boite-en-Bois ("wooden box") looks like a restaurant in the French countryside.

The menu offers such dishes as a strong and fragrant soupe de poissons ($4) and a fricassee of poussin à l'ancienne ($13.75). Dinner for two costs $50 without wine (there is no liquor license yet), and the place is open for dinner Monday through Saturday.

JIM MCMULLEN, AT 1341 Third Avenue, near 76th Street, has taken a grand step toward bolstering its reputation for good American chow. McMullen has brought in food consultant Gene Hovis, whose American cooking is legendary. A new menu will debut in the fall, but right now several Hovis dishes are available: crab cakes with old-fashioned tartar sauce, barbecued chicken, and great pot roast. "But only brisket," says Hovis. "And the next day at lunch, there'll be pot-roast sandwiches with mashed potato and chives."

Dinner for two at McMullen runs about $40, and the restaurant is open seven days a week from 11:30 A.M. to 3 A.M.

BARBARA COSTIKYAN

PARIS POSTCARD

French-Fried

WHEN ALL ELSE FAILED, there was always French cuisine. But a recent report commissioned by the government's culture and agriculture ministries sounds an alarm never before sounded in France: French chefs no longer dominate the cuisine scene abroad.

This is what Jean Ferniot, a columnist for *Cuisine et vins de France*, wrote in the report: "On an international level, French cuisine is often executed by non-Frenchmen—albeit *occasionally* talented: in the big international chain hotels so-called 'continental' cuisine is in the hands of the Germans, the Austrians, and above all, the Swiss."

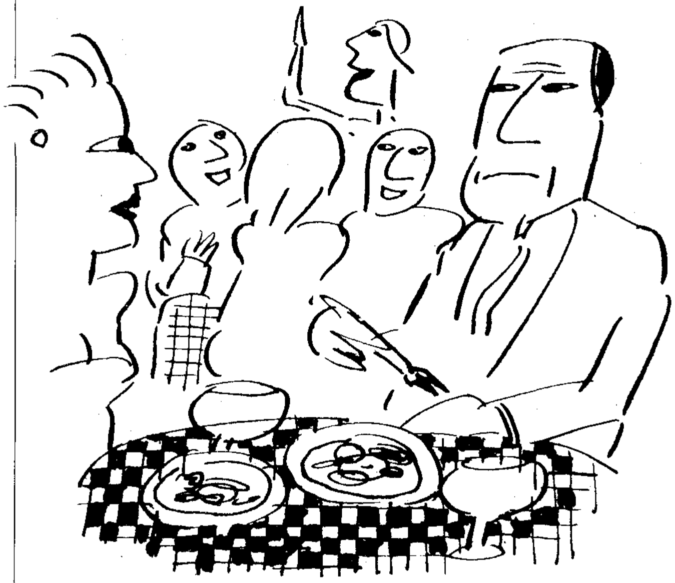
The report concludes that French chefs are ill-equipped to tackle the worldwide market because they lack the kind of training provided in almost every other European country. Even Japan and Singapore train armies of their own chefs in order to export the art of French cuisine.

"Concerted action must be taken by the state," the report urges: Most important is the creation of a National School for Culinary Arts that will recruit 100 chefs each year and train them for the "new frontiers offensive." The course, which may run as long as two years, will provide an assortment of disciplines, including the study of English.

The report recommends the creation of a museum of cuisine in France "on the order of the Pompidou Center"—a spectacular undertaking in the heart of Paris that will be an ensemble of 40 or 50 "*grande cuisine*" restaurants with prestigious chefs serving up regional specialties. A sampling of cuisine from other countries will be represented as well, since "this will permit a confrontation from which we have everything to gain, and nothing to lose."

CHRISTINA DE LIAGRE

PEN & PENCIL



"Honestly, Eric. Do you have *to judge every new restaurant by the food?"*

ANTHONY HADEN-GUEST

PRICES

HERE'S WHAT WATER COSTS around New York these days:

☐ Small bottle of Perrier at the Four Seasons (99 East 52nd Street), $3.

☐ Five-gallon jug of natural spring water from Berkshire Mountain Spring Water (440 East 79th Street), $7, including delivery.

☐ One-gallon bottle of Deer Park Spring Water at Gristede Brothers (25 Central Park West), $1.49.

☐ Ten 26-ounce bottles of seltzer water from Gimme Seltzer (718-786-7800), $7.50, including delivery, plus $30 deposit for bottles.

☐ Five hundred eleven billion gallons of water from city-owned reservoirs in upstate New York, $30 million.

Photograph by Donal Holway.

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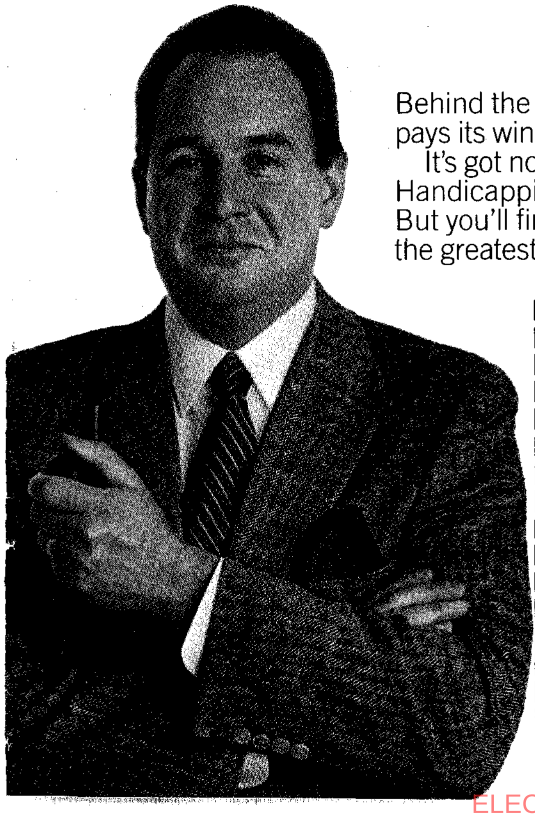
WANT TO GET IN ON THE ACTION AT BELMONT PARK?"

Jerry McKeon
President, New York Racing Association



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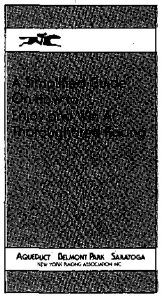
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RUTH RECOMMENDS

BY RUTH GILBERT

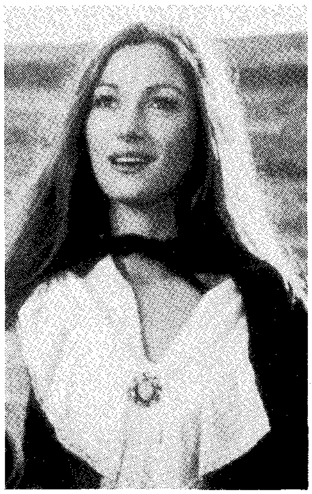
"The Shakespeare Plays," a dazzling seven-year Channel 13 run, comes to a close May 31 at 9 p.m. with the comedy Love's Labour's Lost, *starring a distinguished cast. Farewell, sweet series.*

'POOR LITTLE RICH GIRL'

Shirley Temple gets lost, then is befriended by vaudeville performers Jack Haley and Alice Faye in this 1936 musical. It plays June 2 and 3, together with Pigskin Parade *(1936), at the Regency, which is saluting Twentieth Century Fox.*

'SINGIN IN THE RAIN'

A new musical, directed and choreographed by Twyla Tharp and based on the classic 1952 film, is previewing at the Gershwin Theatre prior to a June 13 opening. Below are Faye Grant, Peter Slutsker, Mary D'Arcy, and the star, Don Correia.

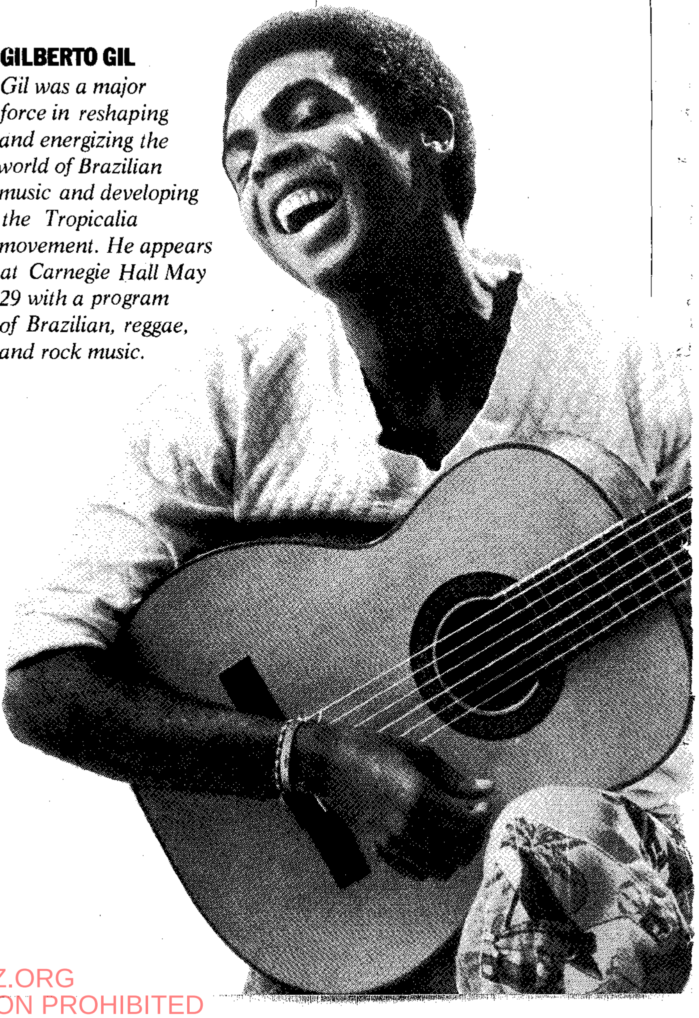


'JAMAICA INN'

Jane Seymour is an innocent maiden in Channel 5's two-part series based on Daphne Du Maurier's tale of romance, mystery, and menace. It airs June 3 and 10 at 8 p.m.

GILBERTO GIL

Gil was a major force in reshaping and energizing the world of Brazilian music and developing the Tropicalia movement. He appears at Carnegie Hall May 29 with a program of Brazilian, reggae, and rock music.

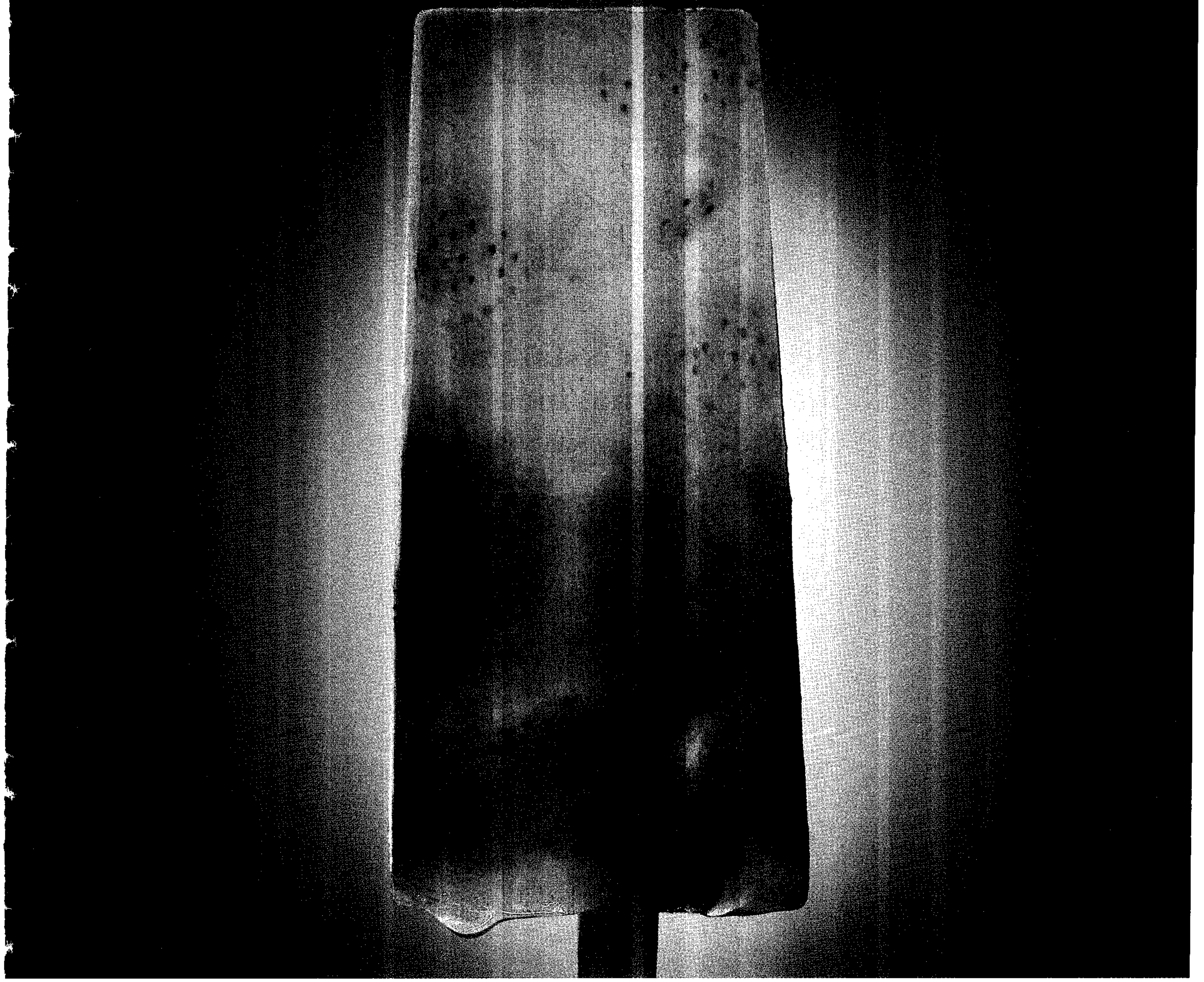


NEW YORK FOR AFRICA

An exhibition of photographs taken by Harry Benson at the L.A. recording session and in Africa is at the Citicorp atrium May 31 through June 14. Above are enthusiastic celebrants.

Photographs: center, Kenn Duncan; bottom left, Harry Benson.

Introducing chunk food.



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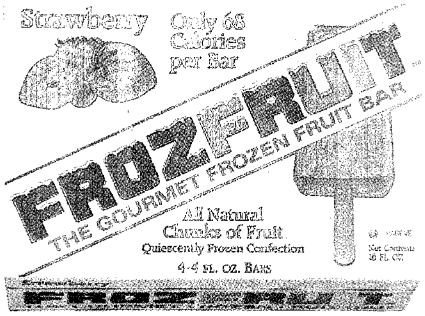
Just chunks, no junk. Nothing artificial. And just 68 calories a bar (120 for the coconut and the banana.)

FROZFRUIT frozen fruit bars are available in 13 mouth-watering flavors. In supermarkets, delis, groceries, or just about anywhere there's a freezer. It's the perfect snack for people who watch what they eat. Or just for people who like to see what they eat.


Strawberry
Only 68 Calories per Bar
FROZFRUIT
THE GOURMET FROZEN FRUIT BAR
All Natural Chunks of Fruit
Quiescently Frozen Confection
4-4 FL. OZ. BARS
Net Contents 16 FL. OZ.
FROZFRUIT

The only thing unreal is the taste.

NEW YORK

HUNTING THE WOLF PACKS

A new breed of robber is stalking the city. Hunting in packs, these bold, agile young men account for half the street crime in midtown. Now savvy decoy cops are fighting back.

BY MICHAEL DALY

ON THE FIRST FRIDAY IN APRIL, EIGHTEEN-YEAR-old Mark Ross of Brooklyn heard a familiar voice call up to his second-floor bedroom window. Mark peered down and saw a friend named Alan waving nine 100-dollar bills. Alan said he had "taxed" a man of $946 on 39th Street in Manhattan. Mark said he would have to reconsider a recent vow to give up crime.

"Alan say, 'Yo, Mark, these is hundreds,'" Mark remembers. "I say, 'I got to get some money, too.'"

Over the next week, Mark spent most of his time at home. He had dropped out of Lane High School two years before, and he now spoke of getting a general-education diploma. He was hoping to get a job as a security guard. In the meantime, his widowed mother gave him what little she could spare to tide him over.

"He always saying, 'I got to have this, I got to have that," his mother says. "I say, 'What you got to have is patience.'"

Around noon on the second Friday in April, Mark was awakened by seventeen-year-old Kelly Thompson. He and sixteen-year-old Alex Williams had also learned of Alan's $946 score. They invited Mark to join them that evening on a jaunt to Manhattan. There, they would "get paid," or commit a robbery. Alex would "fiend," or choke, somebody. Mark could help Kelly take whatever the "head," the victim, had. Then they could all "go get fresh," buy new clothes.

"Alex said, 'Yo, Ross, word up, I'm going to fiend a head,'" Mark remembers.

That afternoon, Mark lounged in bed. He flicked on the radio and the television. His girlfriend stopped by for a few hours, and she offered to return in the evening. He said he would be in Manhattan. He did not tell her or his mother what he planned to be doing.

"I don't like telling my mother I be robbing," Mark says. "She be wondering, 'Where you get this money from?' I be telling her, 'I found it.' Last time I got locked up, she got kind of brokenhearted."

As evening approached, Mark got up. He is always careful to eat before heading out, and he cooked a hamburger supper. He then donned blue pants, a blue hooded sweatshirt, and a $52 red "starter" jacket with "Alabama" stitched across the chest. He also grabbed a plaid shirt. During his apprenticeship as a robber, he had learned to pull a "throwaway" over his jacket just before a robbery and discard it as he fled.

"You just pick up the basic things," Mark says. "Crime is crime."

At 8:30 P.M., Mark headed out with Kelly and Alex. Kelly also had a plaid throwaway. Alex had a blue nylon Windbreaker his mother had given him. On the way to the subway, they picked up a teenager named Sha-Kim to serve as a lookout. He was still a juvenile under the law, and he therefore had little to fear.

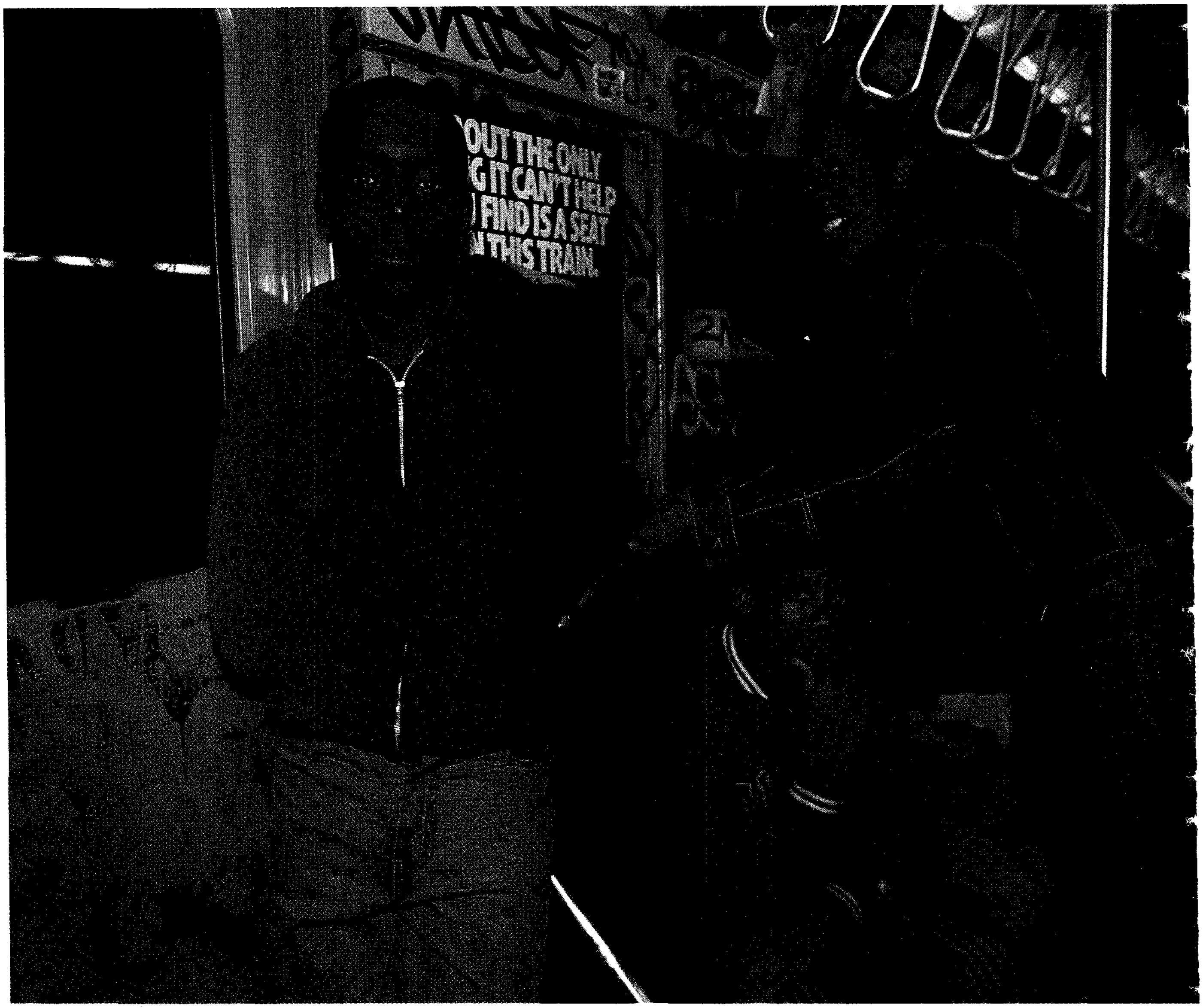
"Under sixteen, the judge just look at you and send you home," Mark says. "If I had to do it again, I'd probably would have robbed, but after sixteen, I would have left it alone."

In the Grant Avenue station, they all hopped the turnstiles and boarded an A train. The three older boys remember feeling edgy. Mark reminded them of the importance of a positive attitude. Mark says, "People think they ain't going to get paid, nine out of ten times, they get knocked"—arrested.

During the ride into Manhattan, the teenagers talked about Alan's $946 score. If they, too, could "catch a stack," Alex

PHOTOGRAPHED BY BRUCE DAVIDSON

Sergeant Jack Maple (with homburg) and other members of the new police-decoy unit.



THE BEARDED MAN STAGGERED AND APPEARED TO BE SAID, 'YO, THAT'S *THE VIC,'* " ALEX RECALLS.

planned to buy a Guess? denim-and-leather suit. Kelly hoped to get a suede outfit and sky-blue Puma sneakers. Mark had a yen for a blue leather coat and matching suede shoes.

"Every time you go to rob, you do get that nervous feeling," Mark says. "You say, 'No,' but the money makes you say, 'Yeah.' "

AN HOUR LATER, THEY ARRIVED AT WEST 42ND Street and Eighth Avenue. They strolled along "the Deuce" and ran into a thief known as Bugout. They declined an invitation to go with him to 125th Street and "get busy," rob people. They paused to flirt with two girls and then drifted east. They grew quiet as they searched for a "poppy love," a middle-aged or elderly gentleman likely to have cash.

"That's all you do is go hunting, go hunting for a vic," Mark says.

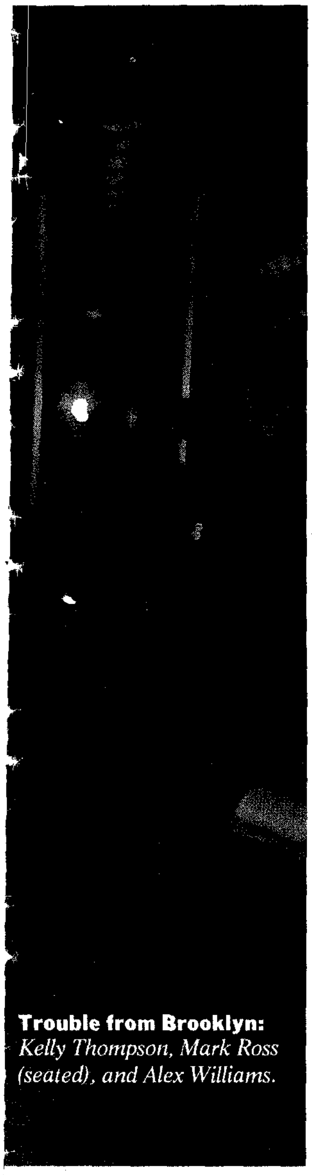
Over the next three hours, they ranged as far east as York Avenue and as far north as the Seventies. Mark had studied this hunting ground, and he says, "You know between the buildings they have those little fences you can still climb over. You go down the alley and into the next block." They passed several groups of white teenagers.

"White kids wear faded jeans, old sneakers, stuff they had *last year,* and they be having money," Mark says.

On one of the avenues, they spotted a lone poppy love. They trailed him downtown, hoping he would turn onto a side street. Alex reminded the others of Bernhard Goetz and instructed them to search the man for a weapon as well as cash. Alex says, "We got these Bernie G. dudes around. I kept telling them, 'Since I'm doing the fiending, make sure you give him a pat down, because we be running with our backs to him.' "

When the man entered a deli, Mark pulled up the hood of his sweatshirt and followed. Mark bought a bag of pretzels and studied the man's pocket for the outline of folded bills. While there were no "pocket prints," the man was clearly well heeled.

"If he'd gone on the right block, I'd have been for it," Mark says.



Trouble from Brooklyn: *Kelly Thompson, Mark Ross (seated), and Alex Williams.*

DRUNK. "I

After six blocks, the man was still on the avenue. The teenagers lost interest and cut across 42nd Street to Times Square. They stopped at Godfather's Pizza on Broadway and bought three slices. This left them with combined assets of 25 cents. Kelly remembers feeling that there was little chance they would go home with anything more than that, much less a score like Alan's $946.

"I felt like we were giving up," Kelly says.

Back out on Broadway, they ambled uptown. They paused for traffic at West 47th Street and bobbed their heads to rap music blasting from a portable cassette player. The player belonged to a man who stood just around the corner, beside a darkened Florsheim shoe store. The man sported a red St. John's jacket. On his head he wore a black do-rag and a red baseball cap turned sideways.

"It looked like an ordinary dude," Mark says.

As they crossed the street, Alex spotted a bearded man wearing a double-breasted blazer and a striped tie. Alex alerted the others, and they watched the man head from a subway stairway to a darkened alcove on West 47th Street. They noted that the man staggered slightly.

"Friday night, just got paid, just coming out of the bar, he looked like the type," Alex remembers. "I said, 'Yo, that look like a drunk head.' "

In an instant, they had on their throwaways. Sha-Kim leaned against a trash bin on the corner and began looking out for "jakes," police. Alex approached the alcove alone to "size" the prey. He was to check for pocket prints and jewelry. He was also to look for signs of drunkenness, fear, or weakness.

"Nobody going to just rush up on you and rob you," Alex says. "They going to watch you, see what moves you make, see how big your pockets, see if you be that easy to rob."

The bearded man was leaning against the far wall of the alcove, coughing. Alex spoke in a soft voice. He remembers, "I said, 'Mister, are you all right? Do you need a tissue?' He said he was all right, he just had a few too many beers." Alex pretended to urinate and then rejoined the others.

"I said, 'Yo, that's *the vic,*' " Alex says.

Kelly went with Alex to see for himself. Kelly pretended to urinate while Alex again asked the bearded man if he was all right. Mark stayed on the corner across from Sha-Kim. He remembers having a vague, inexplicable sense that something was wrong.

"It felt funny," Mark says. "I was kind of leery."

A uniformed cop came up Broadway, and Sha-Kim waved his hands. Alex and Kelly scurried back to the corner. They watched the bearded man step onto the sidewalk and then lean back into the shadows. Mark expressed his misgivings. Alex and Kelly said that the target was wearing gold chains.

"They were saying, 'He got on *much* jewelry,' " Mark remembers.

A young woman with red hair brushed by Sha-Kim and headed down the block past the alcove. On the opposite corner, the man in the black do-rag was still rocking out with his cassette player. Kelly and Alex suggested that the man was watching them too closely.

"I said, 'He ain't no jake,' " Mark says. "I thought he was one of those niggers that was going to rob. I thought he was trying to get money, too."

The man with the black do-rag almost certainly knew what was going on, and that put Mark on a kind of stage. Mark remembers feeling that he did not want to "front," or back down, before an audience. He decided to go ahead despite his lingering doubts.

"What did it was the home boy blazing with the box," Mark says.

Eight feet from the alcove, Mark crouched as if to tie his shoe. He kept an eye on Sha-Kim's lookout post as Kelly slipped behind the target. Alex stepped up to throw the "yoke," or choke hold. His feet inched back and forth as he summoned his nerve. He insists that he did not speak. The bearded man says that Alex uttered a few final words and that the soft voice was tight with urgency.

"He said, 'Yo, man, what you got?' " the man says. "Then he said, 'Give it up.' "

Suddenly, the bearded man whirled and knocked Alex over with his forearm. The man pinned Alex facedown and pressed a gun barrel against the back of his head. The silver flash of a badge joined the glitter of the gold chains.

"Police," said Officer Jeff Aiello.

Kelly burst from the alcove and bolted toward Eighth Avenue. As he cut across the street, a young woman with red hair stepped from behind a charter bus. In her right hand, she held a revolver.

"Police," said Officer Elizabeth Sheridan.

Mark turned toward Broadway. He saw Sha-Kim disappear uptown, and he decided to head down to the Deuce and the sanctuary of the subway. As he neared the corner, he saw the man with the black do-rag extend his right arm.

"Police," said Officer Billy Carter. "Freeze."

After he had obeyed the order, Mark realized that Carter's hand was empty. Carter had not wanted to panic some passing cop with the sight of a "home boy" waving a revolver, and he was imitating a gun the way a child would. Mark had been stopped by an index finger.

"Everything was happening *too* fast," Mark says.

Two other officers had been hiding in the Gaiety Delicatessen, and they helped lead Mark and Kelly over to the alcove. The two teenagers lay with Alex on the dank pavement and listened to the cops of the new Transit Police Decoy Squad congratulate one another.

"Still want me to give it up?" Aiello asked.

"No, sir," Alex said.

THE NEW BREED

THERE IS A NEW BREED OF ROBBER IN THE CITY. Wolf packs of young men rampage after a Diana Ross concert. Bands of robbers up to 100 strong "bum rush" volunteers at a March of Dimes walkathon. Early one morning, a hunting party hits a subway train and rips through one car after another. One afternoon, a small band mauls a pair of actors on their way to prepare for the opening of an Off Broadway show. One evening, a mob of 35 strikes a single elderly man in Times Square. The man finds himself in a new urban nightmare where there are no faces, only a blur of snatching hands and punching fists and kicking feet.

"They see a poppy love going by and they rush up on him and you can't see him no more," Mark Ross says. "They go in

A ROBBER WHO MAKES A BIG SCORE BECOMES WHAT ALEX CALLS A "PROJECT CELEBRITY."

pockets, and everybody be gone. And the man, he don't know what hit him. He just standing there, saying, 'What? What?' "

Over half the street crime in Manhattan is now committed by jobless young men who journey in from Brooklyn and the Bronx to prowl the city's wealthier stretches. The new robber is not the lone, tattered junkie of the past. He is a fit young man who shuns narcotics and who stalks his victims with all the skill and deliberation of a woodsman hunting wild game. For him, crime is a kind of sport that has been franchised to the poor.

"Criminals aren't bad people, you know," Alex says.

Those who rob on a professional level take an athlete's care in looking sharp and staying fit. Mark does 150 push-ups at a time, and he says, "I hit hard for my size." He tells of a dedicated thug known as Drac who does not drink or smoke.

"You know how fast Drac run?" Mark says.

Often, the robbers leave their neighborhoods in "posses," or groups. Mark says, "I just get a whole lot of people from my way and say, 'Let's go to the city and get paid.' " The drill calls for them to decide before they set out who will incapacitate the victim. Some use fists or a weapon. Many prefer to fiend. The secret here is stealth.

"Anybody can fiend a head," Mark says. "It's not how fast you is. It's how you sneak up. Once you got them, it's over."

After a small band hits, the robbers are supposed to divide the money evenly. Sometimes a pocket man "gets fast," or secretly withholds a little for himself. Mark says, "You be robbing with your friends, and you see a whole envelope of money, you might take one bill. There's no honor among thieves."

When the posse grows to more than four or five, the individual thief keeps whatever he can snare. These bigger groups often assemble in Times Square, and Mark has seen his colleague Drac recruit gangs there up to 35 strong. Mark says, "Everybody know each other. You see somebody, and you say, 'What's up? You all getting busy on dollars? Let's take it up Broadway.' "

As the weather turns warm and the citizens stroll without coats, the robbers declare "diamond season." Wolf packs rampage through the theater crowds, snatching at exposed necks. Mark says, "Get whatever comes along. See diamonds, get it. See money, get it. See jewelry, get it."

A robber who returns home with a big score becomes what Alex calls "a project celebrity." Almost all the money usually goes toward getting fresh. Many robbers seem to live for the moment they first step out wearing a Guess? suit or flashing a pair of monogrammed gold teeth.

"When you get extra, extra, out-of-the-ordinary fresh, people be watching you," Mark says.

"You feel like above the rest, and you get girls," Kelly says.

"You might not have a penny in your pockets, but the clothes be nice," Alex says.

To snare these project celebrities, Transit Police Chief James Meehan this March assembled 24 "subway stars." These specially trained officers usually work in teams of four and set out a decoy posing as an executive or a student or some other often victimized type. The disguises of the backup cops range from a rabbi to a pizza man to a home boy to a blind man with a Braille edition of *Better Homes & Gardens.*

In the first two weeks of operation, the Decoy Squad made 39 arrests. These included a nine-year-old pickpocket, a dwarf stickup man, and a robber who worked with an attack dog. When they grabbed Mark Ross and his friends, the cops knew they had a good act. Mark still seemed to be in shock when he spoke to the other prisoners at Manhattan Central Booking.

"Oh, man, of all the people I could have robbed," Mark said.

PLAYING THE VIC

THE FIRST DAY OF APRIL MARKED MONDAY OF Holy Week, April Fools' Day, and the Decoy Squad's first tour in the field. In a back room at the unit's Brooklyn headquarters, Sergeant Jack Maple set out 72 pieces of fake gold jewelry, twelve watches, nine cameras, six radio-cassette players, fifteen wallets, ten handbags, six briefcases, and three pairs of sunglasses. Police Officer Carol Sciannameo picked three chains and a fake Rolex watch. Police Officer Elizabeth Sheridan took several chains, a fake Seiko watch, a wallet, and a handbag.

"How about a camera?" Lieutenant Richard Gollinge said.

By 2 P.M., the rest of the cops had reported. With a black do-rag, Officer Julie Eubanks was very much a man of the streets. Officer Richie Doran came in a black leather jacket and a brown cap that his mother wears while working at a Sizzler Steak House. Handcuffs dangled from his belt loops. Officer Ronnie Pellechia wore jeans and a blue hooded sweatshirt and looked remarkably like a plainclothes cop.

"I didn't know what everybody else would be wearing," Pellechia said.

After roll call, the cops deployed in groups of three and four. Pellechia, Eubanks, Doran, and Sheridan strolled to the LL line. Sheridan had never carried a purse before, and she clutched her black leather bag as if it were a football. Maple came up and slipped the strap over her shoulder.

"It's done like this," Maple said.

When the train rolled in, the four cops stopped talking and became strangers. Sheridan was the decoy, and she sat by a door with her "gold" and an open pocketbook. The others scattered through the car and kept a furtive watch. At East New York, they followed Sheridan off the train and toward the A line. The only person who accosted her was a middle-aged woman.

"Excuse me, but your bag is open," the woman said.

"Oh, uh, thanks," Sheridan said.

The group trolled back and forth between East New York and Hoyt Street. Sheridan displayed her jewelry and read Nevil Shute's *On the Beach* and struggled not to laugh when she glanced at Doran. A teenager wearing Cazal glasses studied Sheridan and turned to a friend.

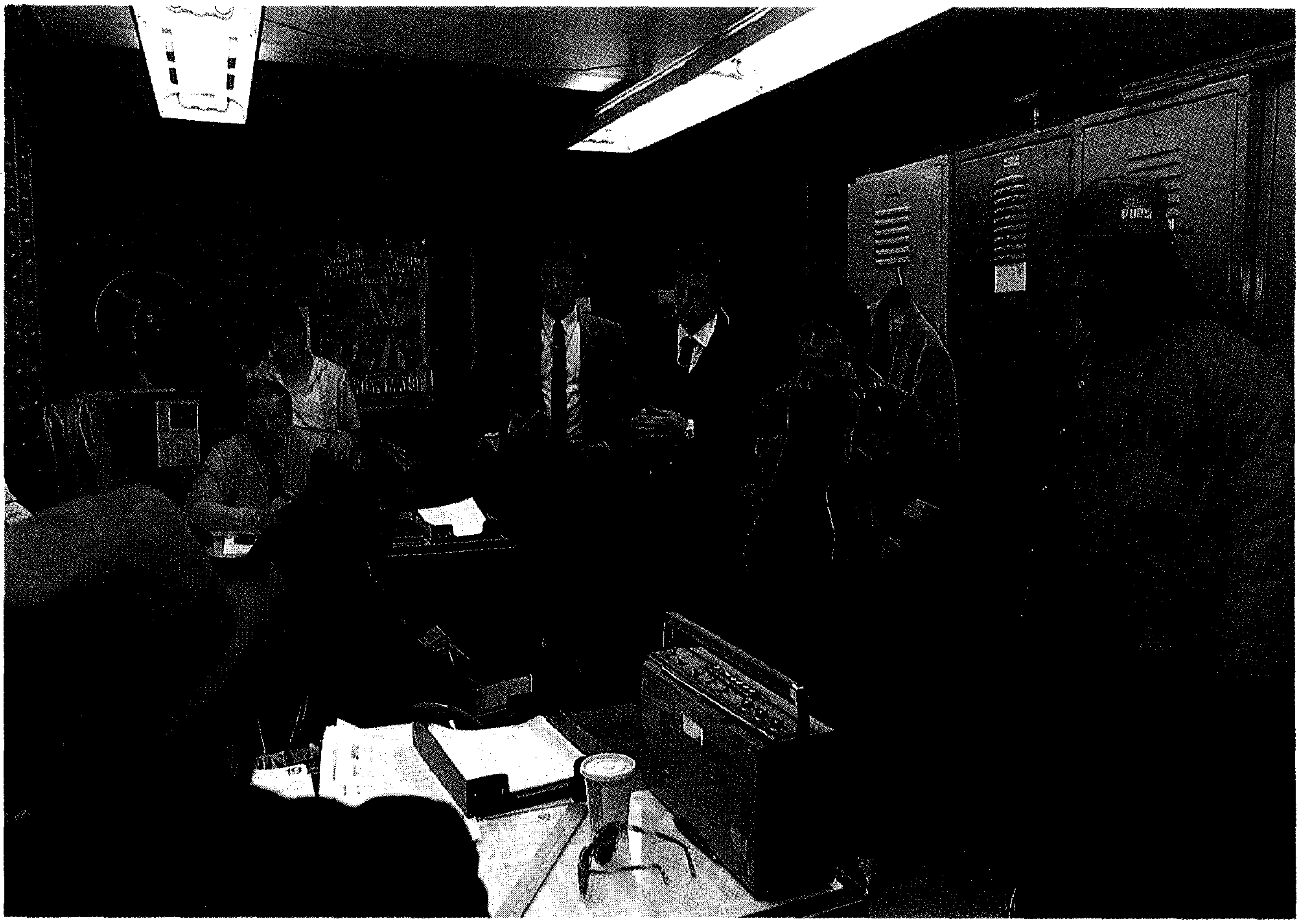
"The bitch might not have but $100," the teenager said.

In the late afternoon, the group headed into Manhattan to "play" the rush hour. They got off the A train at West 42nd Street, and Eubanks assumed the lead. Sheridan trailed him toward Times Square and past one shady-looking character after another. The two remaining cops drifted behind as backups.

At the Times Square station, Eubanks took Sheridan by a change booth. She paused to buy a token, and a teenager in a gray leather jacket bumped her from the front. She felt a slight, fishing-line sort of tug on the shoulder strap of her bag. She glanced to the right and saw a teenager in a brown leather jacket remove her wallet. The two teenagers then ambled toward the stairs.

"Julie," Sheridan said.

A street person shouted, "Hey, blood," to warn the teen-



Pep talk: *Sergeant Maple goes over the day's assignment with some of the decoy cops at unit headquarters in Brooklyn.*

agers as Eubanks came up behind them. Eubanks is a hefty six foot four, and he swept the teenagers up in his arms before they could react. As he pushed them against a wall, the one in the brown leather jacket dropped the wallet.

"What's the matter?" the teenager said.

At 4:50 P.M., DORAN AND PELLECHIA LED THE Decoy Squad's first two catches into the police room at the West 42nd Street subway station. The teenager in the gray jacket identified himself as Ernest Smith, sixteen, of Bedford-Stuyvesant. He had $3.05 in his pants pocket. The teenager in the brown jacket said he was He-Allah Broadhead, also sixteen, of Coney Island. He had no money.

"I'll be seventeen soon," He-Allah said.

"When was the last time you were arrested?" Maple asked.

"Never."

"*Never?*"

"I was in family court."

"For what?"

"Running wild."

"What else did they call it?"

"Robbery."

"What else?"

"Burglary. Assault."

"How about a chain snatch?"

"Yeah, once. But I didn't do it."

In a back room, Sheridan gave a good performance as a shaken complainant and identified He-Allah as the one who had lifted her wallet. He-Allah said, "Come on, Miss. What did I do to deserve this kind of treatment?" Doran searched He-Allah's leather jacket and found a Macy's price tag. The jacket had been marked down from $235 to $100.

"Since you stole this on sale, it's only a misdemeanor," Maple said. "At the regular price, it'd be a felony."

"I bought that jacket hot, but it's my jacket," He-Allah said.

When Doran went off to call Macy's, He-Allah said that the jacket actually belonged to his sister. He insisted that he did not know Ernest and that he had just come off a train from Brooklyn when he was arrested. Eubanks asked why he had stepped into the token line.

"I got on line because I'm mentally disturbed and I got no other place to go," He-Allah said.

A few minutes later, the results of a computer check on He-Allah came in. Maple read aloud each of the ten arrests, including two for robbery. He-Allah sat silently on a wood bench and gazed at the list. Then he took a deep breath.

"I didn't do nothing," He-Allah said. "I didn't put my hand in no bag. I gave up my life of crime."

Maple put his arm around He-Allah.

"I don't think you're a bad guy," Maple said.

"I'm not," He-Allah said. "I'm nice."

Maple smiled.

"I want you to look me straight in the eye and say 'I didn't do nothing' ten times," Maple said.

He-Allah smiled.

"See," Maple said. "You're laughing already."

"I'll pay whatever penalty," He-Allah said. "Do what you want with me."

With a shrug, He-Allah rose to pose for a mug shot. He turned his tweed cap backward, cocked his chin, and puffed out his chest. The cops remarked on his muscles, and He-Allah said that he hoped to box in the 1988 Olympics. Pellechia predicted that he was more likely to become a "maytag," a servant to other prisoners in jail.

"I hit too hard to be a maytag," He-Allah said. "I'm going to be top dog."

"What grade are you in?" Maple asked.

"Ninth."

"Who's your homeroom teacher?"

SERGEANT MAPLE WARNED THE SQUAD OF DECOY COPS NOT TO MAKE THE BAIT TOO "SWEET."

Casual couple: *Officers Aiello and Sciannameo.*

"Homeroom teacher?"

"I thought you said you were in the ninth grade."

"I am, but I been out of school for years."

When Ernest was questioned, he also insisted that he and He-Allah did not know each other. The cops said they had determined that the address he had given them was a burned-out building and that he actually lived in the same housing project as He-Allah. Ernest's only visible reaction was to flick his cigarette.

"I just want to go home," Ernest said.

As Ernest rejoined He-Allah in the lockup, Doran turned on his cassette player. The teenagers started dancing. Their handcuffs jiggling, they told Doran that they were accomplished rap singers and that they often performed together.

"I never did a crime, I never took a dime," He-Allah chanted.

Jewish lawyer: *Officer Lyons.*

THE FOLLOWING DAY, THE teams reported a series of near-hits. Maple suggested that the cops might be looking around too much. He told them to watch their body language and to make sure the bait was not too "sweet." He reminded them that criminals seem to have some instinctive sense that grows more acute in that final instant.

"There's something the victim does or doesn't do that sets them off," Maple said. "You have to *be* a victim. You have to believe the role you play. If you believe it, everybody's going to believe it."

As the squad began the third tour, Sheridan embellished her student look by carrying a literary text and a philosophy book. She said, "I had a couple of Supreme Court books, but I figured I better not bring those." Officer Vertel Martin went as a tourist with a camera and a purse. Officer Wayne Richardson was a denim-clad punk, complete with blaring box and a Lipton-tea "joint" behind his ear. Officer Jerry Lyons's outfit featured a tie, a tweed jacket, wire-rimmed glasses, and a yarmulke.

"If we lock anybody up, I'll go over and ask if they need a good lawyer," Lyons said.

With Richardson and Lyons as backup, Martin hopped the A train to Times Square. As Martin emerged from a stairway, a youngster in a gray leather hat saw that the flap of her purse was open. The youngster bounced on the toes of his sneakers and flapped his arms. He called in a school-yard voice to a crew of older boys.

"Look at the lady," the youngster said.

A teenager in a gray sweatshirt slipped in front of Martin to slow her down. The youngster scurried up from behind and reached out with his right hand. There was the slap of shoes on concrete as Richardson and Lyons hurried to close in. The bobbing purse was moving too fast for a good "dip," and the youngster peeled away. The backup cops slowed to a stroll and watched the youngster pull the teenager in the gray sweatshirt aside by the sleeve. The cops again heard the school-yard voice as the youngster cocked his head back and scolded a boy who was two feet taller and maybe four years older than himself.

"You don't know *how* to block," the youngster said.

The youngster then ran ahead to a soda stand and asked a crowd of kids if one of them was interested in hitting a purse. A boy in a Yankee jacket said he was "down." While the youngster performed a truly professional block, the boy in the Yankee jacket pulled a wallet from Martin's bag.

A moment later, the two lay handcuffed on the sidewalk. The youngster's gray leather cap ended up three feet from his head, and he said, "My hat, my hat," until one of the cops picked it up. The teenager in the gray sweatshirt ran up to watch, and he was also arrested. They were all loaded into a squad car.

"Sir, am I going to jail?" the boy in the Yankee jacket asked.

"No," Richardson said. "We're joking."

At the Columbus Circle station house, the boy in the Yankee jacket identified himself as Dinell Stanberry, seventeen, of the Bronx. Dinell waived his right to remain silent and said, "Soon as I lifted [the wallet] up, somebody shoved me to the floor." When Dinell agreed to make a written statement, Lyons asked him to note that an officer had informed him of his rights.

"How do you spell 'officer'? " Dinell asked.

After Dinell signed the confession, Martin asked him if pocketbooks were his specialty. Dinell said that he considered himself a good pickpocket, adding, "I'm always saying, 'I'll show you how to jostle.' " Martin suggested that his present predicament indicated that he was not exactly a virtuoso.

"If you wouldn't have caught me, then this wouldn't have happened," Dinell said.

As Dinell was led into the lockup, he eyed the box that was part of Richardson's disguise. Dinell said, "That my friend radio. He told me to hold it." Dinell then turned his attention to a prisoner with a shaved head, tattoos, earrings, and a black leather jacket.

"I be here long, you'll be bleedin'," Dinell said.

The teenager in the gray sweatshirt was Wade Jolly, sixteen, of the Bronx. He initially insisted that he had been shopping for a new jacket when he was arrested. Richardson asked how much money he had. Wade said, "I was just pricing. Window-shopping." Richardson said the cops had heard Wade being dressed down. Wade lowered his eyes.

"All right," Wade said. "I was blocking. But when they took it, I wasn't even there."

"Listen," Richardson said, "I want you to write a story for me."

When Wade completed a written statement, Richardson complimented him on his prose style. Wade said that he was getting 80s at Taft High School and that he wanted to be either a fireman or an engineer when he got older. Richardson said Wade could make a phone call. Wade dialed his aunt's number.

"Hi, it's . . . ," Wade said.

Wade put down the receiver. "She said she's asleep," Wade said.

"Ask her to wake up," Richardson said.

Wade redialed and spoke in a small, polite voice. "Would you wake up for a minute, please?" Wade asked.

Wade turned to Richardson.

"She hung up," Wade said.

The youngster who had first spotted the purse was named Eddie. He sat handcuffed to a wood bench in the juvenile room. He donned mirrored sunglasses and tilted the brim of his gray leather cap to just the right angle. His mouth stretched into a yawn as he faced the woman he had tried to rob.

"You got identification, young man?" Martin asked.

"No," Eddie said.

"How old are you?"

"Twelve."

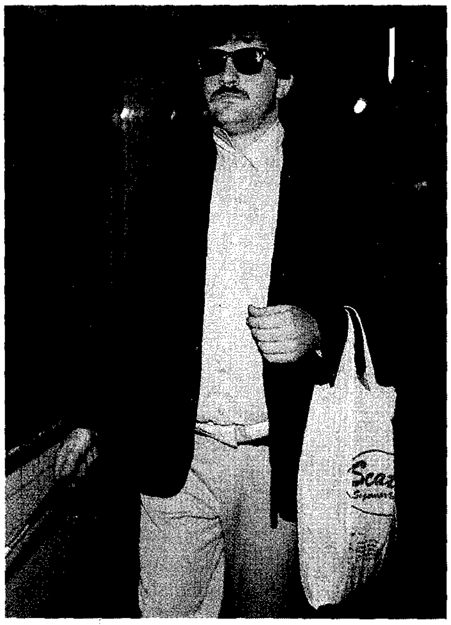
No emotion showed on Eddie's face until Richardson came in with sausage pizza. Richardson held out half a slice, and Eddie said, "Pay for it?" Richardson shook his head. Eddie chewed and waited for his uncle to claim him. When his uncle arrived, he rapped Eddie's head with his knuckles.

"You're not supposed to be here," the uncle said.

"They said I was pickpocketing a lady," Eddie said.

The uncle strode out of the station house. Eddie paused at the door.

"Thanks for the pizza," Eddie said. "I really appreciate it."



Blind man: *Officer Quirke.*

THE DWARF AND LITTLE C

ON HOLY THURSDAY, NONE of the groups were hit. On Good Friday, Sheridan and Doran teamed up with Lyons, and they were all heartened to find West 34th Street swarming with thieves. A man in a vest began stalking Sheridan at the top of a Sixth Avenue stairway. As she paused and pretended to watch a sidewalk magician squeeze a quarter into a Heineken bottle, the man delicately removed the wallet from her purse. Lyons was carrying a New York *Times,* and he held the paper out to the man.

"Could you hold this for me, please?" Lyons said.

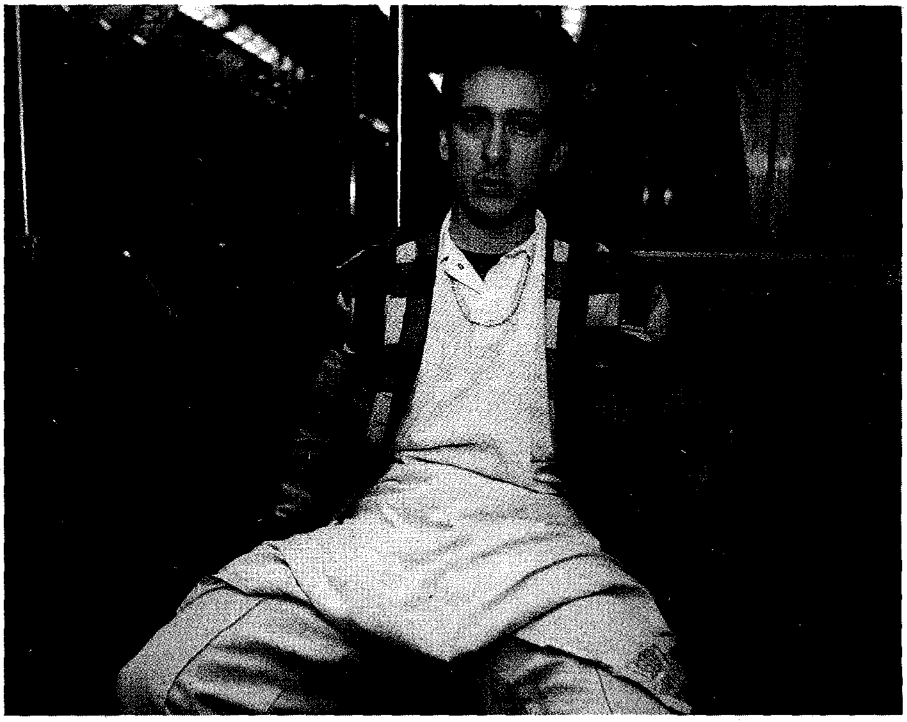
By reflex, the man reached for the paper. He had a confused look on his face until Lyons and Doran grabbed him. His expression was one of pure fury as he was led in handcuffs down to the subway. When Lyons picked up an emergency phone to summon a radio car, the man tried to depress the disconnect lever with his chin.

"That's not really necessary," the man said.

At the Columbus Circle station house, the man was charged with grand larceny. He identified himself as Anthony Freeman, eighteen, of Brooklyn. In his wallet, he had a pack of pay stubs showing that he earned $150 a week at the Billanti Jewelry Casting Company. He also had a summons for jumping a turnstile and an invitation to a birthday party that night at the Night Owl in Brooklyn. He had no money.

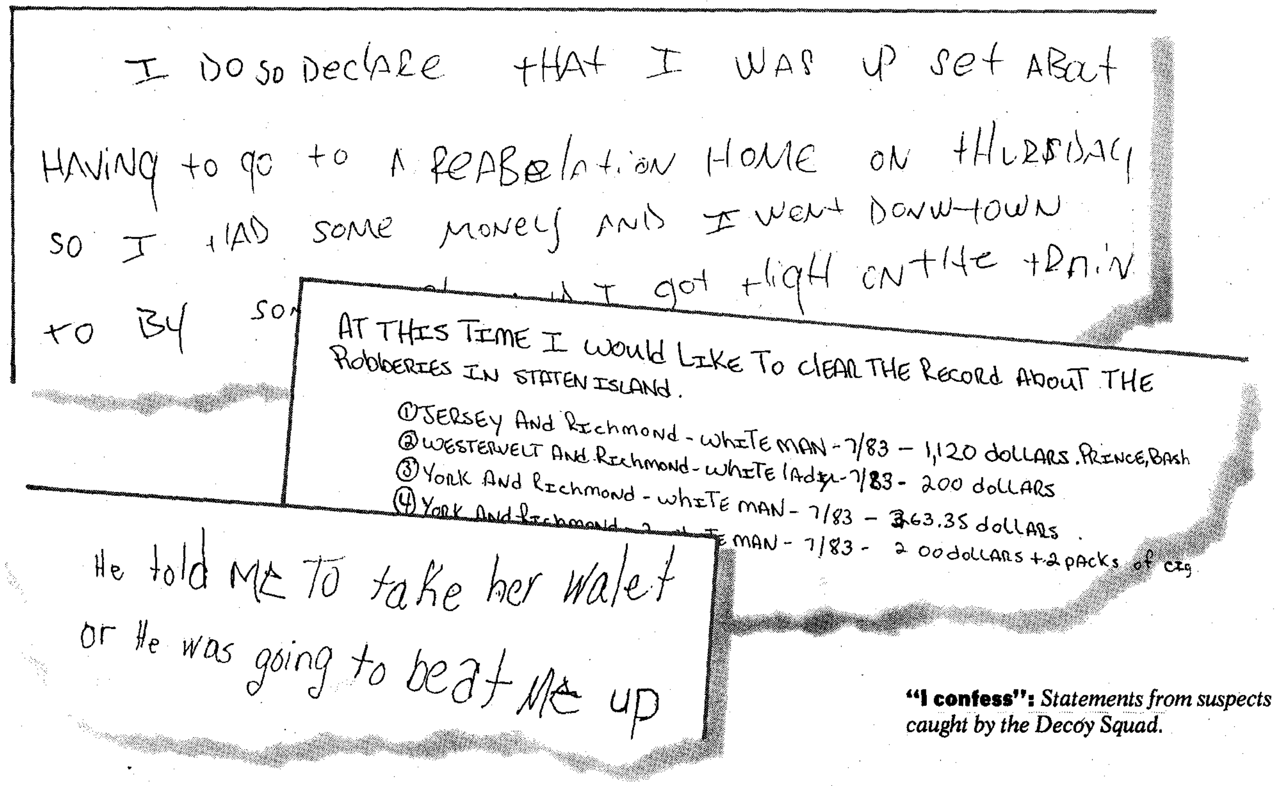
During questioning, Anthony said that he had the day off from work because it was Good Friday. He insisted he had only been window-shopping on 34th Street. Maple produced a copy of Anthony's adult criminal history and noted arrests for burglary and robbery with a gun. Maple asked about his youth record, and Anthony said it was clean.

"I ain't no hoodlum in the street," Anthony said. "I can't



Pizza-maker: *Officer Doran.*

“MANHATTAN MAKE IT AND BROOKLYN TAKE IT,” EXPLAINED FIFTEEN-YEAR-OLD DERRIAH.



I DO SO DECLARE THAT I WAS UP SET ABOUT HAVING TO GO TO A REABELATION HOME ON THURSDAY SO I HAD SOME MONEY AND I WENT DOWN-TOWN TO BY SO
I GOT HIGH ON THE TRAIN

AT THIS TIME I WOULD LIKE TO CLEAR THE RECORD ABOUT THE ROBBERIES IN STATEN ISLAND.

① JERSEY AND RICHMOND - WHITE MAN - 7/83 - 1,120 DOLLARS. PRINCE, BASH
② WESTERVELT AND RICHMOND - WHITE LADY - 7/83 - 200 DOLLARS
③ YORK AND RICHMOND - WHITE MAN - 7/83 - 363.35 DOLLARS.
④ YORK AND RICHMOND
E MAN - 7/83 - 2 00 DOLLARS + 2 PACKS OF CIG

He told ME TO take her walet or He was going to beat ME up

“I confess”: *Statements from suspects caught by the Decoy Squad.*

afford to go to jail. I got too much going for me. Too many people love me.”

After Doran solemnly announced that the victim was the mayor’s niece, Anthony consented to make a statement. In a neat script, he wrote, “In this case it was a matter of cowensadence. I am a very nice person and will never hurt anybody. Not even there feelings. . . . It was just something that happened I don’t know what came over me. I just in a bad perciousian [position] right now but I am not a hood. I am a honest decent American mostly a loiner [loner]. And a family guy I don’t hang out a lot. Thank you. I’m sorry.”

With three hours of the tour left, Sheridan’s group bought a white vinyl wallet at a Woolworth’s and returned to West 34th Street. By the stairway where Anthony Freeman had just been snared, Sheridan was jostled by a dwarf and a young man in a Yankee jacket. A child in a red Izod jacket went up on his toes and slipped a tiny hand into her purse. The tiny hand came away with the white vinyl wallet, and the child took off. Lyons chased him into the subway and past a newsstand.

“Police,” Lyons said.

The child froze and let the wallet fall from under his jacket. Lyons took him in handcuffs to join his two cohorts. The dwarf seemed distressed. The young man in the Yankee jacket was crying. The child grinned and began chewing a huge wad of gum he had tucked in his cheek.

“How old are you?” Lyons asked.

“Nine,” the child said.

At the station house, the tearful young man in the Yankee jacket was identified as Derrick Hodges, sixteen, of Brooklyn. He said that he had seen “Shorty” hit Sheridan’s bag. Lyons asked if he meant the dwarf or the nine-year-old.

“I call them both Shorty, because they both shorter than me,” Hodges said.

“What were you doing on 34th Street?” Lyons asked.

“Nothing to do in Brooklyn.”

“How much money do you have?”

“I was window-shopping.”

After he made a written statement, Hodges called his mother. He said, “Mom, I’m going to court tomorrow. They’re going to charge me with jostling. You know little Shorty? He went in a lady’s pocketbook. They’re trying to hold me for the same thing. Yo, I got to hang up. I’ll call you tomorrow. Bye.”

The nine-year-old sat handcuffed to the bench in the juvenile room. He swung his legs, passed around an economy-size pack of Juicy Fruit gum, and watched Sheridan fill out his arrest form. He identified himself as C-Allah, known on “Trey-Four” Street as Little C.

“How tall are you?” Sheridan asked.

“Four foot five,” C-Allah said.

“How much do you weigh?”

“Seventy pounds.”

“What grade are you in?”

“Sixth. I mean fourth.”

C-Allah extended his fingers and slipped his hand out of the handcuffs.

“Hey, look at this,” he said.

Under questioning, C-Allah said that a husky adult had forced him to “throw the dip.” Sheridan asked him to make a written statement. In a child’s large, deliberate letters, he wrote, “He told me to take her walet or he was going to beat me up. He’s stout got big lips an big eyes. Brown Lees. Blue and White New Balance. Blue IZOD shirt.”

The dwarf was named Robert, and he was fourteen. A computer check showed that he had recently been arrested for armed robbery. Maple asked him if he had used a gun. Robert pointed to the biggest of five juveniles who had just been arrested for attempting to rob Sciannameo.

“No, he had Robert said.

The big juvenile was named Derriah. He said that he had a prior arrest for attempted murder. He also announced that he was the father of two children.

"How old are they?" Richardson asked.

"Three and two," Derriah answered.

"How old are you?"

"Fifteen."

At a nearby desk, Sheridan was on the telephone to Derriah's mother. Sheridan hung up and said, "She says his being arrested is a blessing. She doesn't want him, and she doesn't like him." Derriah said, "If my mother slap me, I hit her back." The rest of Derriah's posse laughed. A fourteen-year-old named Thomas said, "Me too. Someday, I'm going to have to snuff her."

When the juveniles asked for water, the cops filled Styrofoam cups. The juveniles asked for more, and each made fingernail marks in the Styrofoam so he would not end up drinking from somebody else's cup. Thomas ran his tongue over his gold incisors. In keeping with the latest fashion, three of the juveniles had a pair of eighteen-karat teeth bearing their initials. C-Allah said he was going to outdo them all.

"I'm going to get my whole name straight across," C-Allah said.

When Officer Joe Quirke walked into the room, both C-Allah and Robert offered him a stick of gum. Quirke asked if they all had clothes for Easter, and Robert said, "Sneakers and everything. . . . I always got fresh clothes. They say, 'Where did you get that?' I say, 'I get it my own way.' If we be out for Easter, I be looking fly." Quirke further inquired if they had any goals.

"Yeah, I got that," Robert said. "Jewelry."

"Not *gold,*" Quirke said. "*Goals.*"

"I just want to be rich," Robert said.

Derriah expressed the same ambition and repeated a saying now current among his home borough's robbers.

"Manhattan make it and Brooklyn take it," Derriah said.

A woman appeared and identified herself with a welfare card as C-Allah's aunt. Sheridan handed her a family-court appearance ticket and explained the circumstances of the arrest. The aunt nodded and gave C-Allah a long look. He chewed on his Juicy Fruit and met her weary gaze with bright, unblinking eyes.

"Get rid of that gum," the aunt said.

The five juveniles who were not claimed by their families included Robert, Thomas, and Derriah. Maple faced them in different directions and ran handcuffs through belt loops and created a sort of huge pretzel. He then led them out to the street and held open the back door of an unmarked car.

"All right, guys, hop in," Maple said.

With grunts and curses and finally giggles, the juveniles somehow squeezed into the rear seat. Thomas said, "Yo, put on Kiss-F.M. 98." Music mixed with the calls on the police radio as the car cut through Central Park and across the Upper East Side.

When the car entered the South Bronx, voices from the back directed Maple to a white-brick complex. This was the Spofford Detention Center, known on the street as Great Adventure. Derriah reminded Maple that new prisoners should be delivered at the side entrance.

"I hope my cousin don't sleep in my bed while I'm gone," Derriah said.

The juveniles spilled out of the car and fell silent as they entered the yard. The only sound was the hum of the high-intensity lights that glinted off the razor wire. A guard in the reception area asked them for their dates of birth and if they were injured. He then directed them to go into a cubicle and strip. One of them apparently had not been able to afford a pair of shoes that fit.

"You won't believe this," the guard said. "Six pairs of socks on each leg."

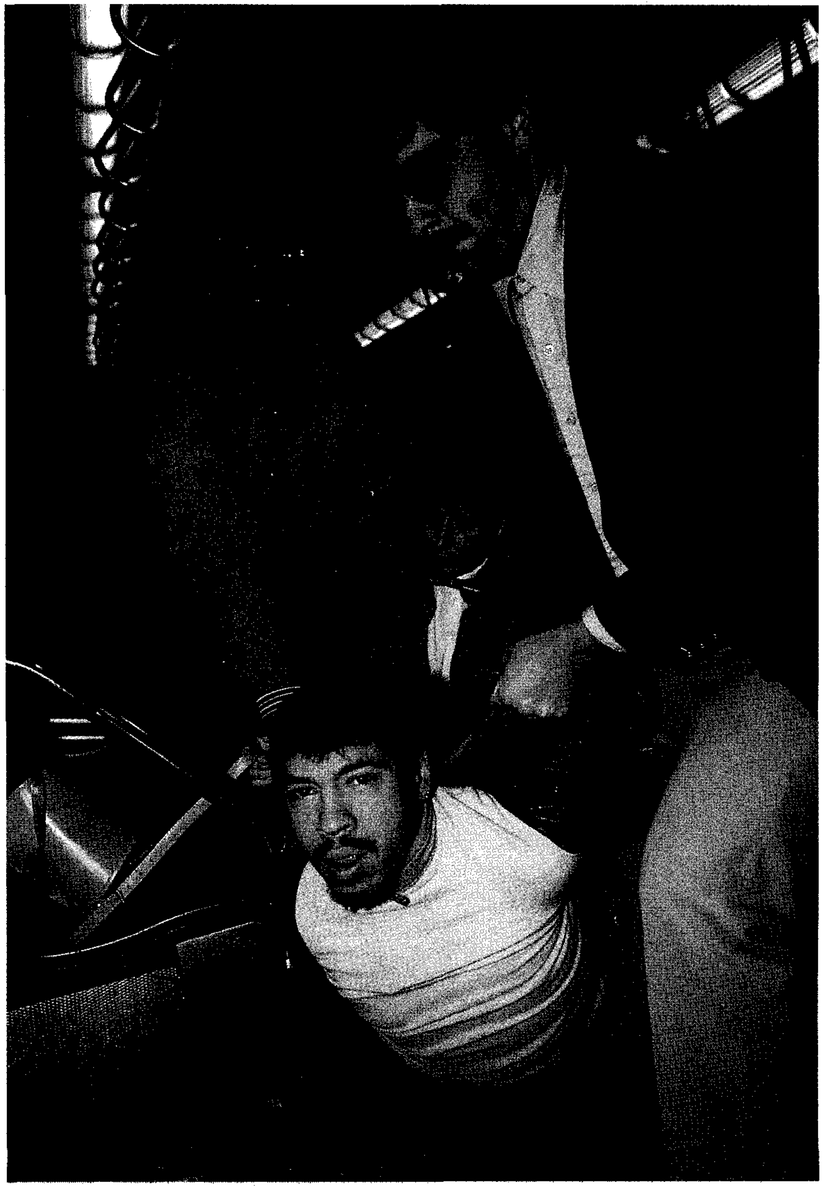
The guard pulled on clear plastic gloves and conducted a thorough search. Name-brand sneakers and leather jackets and designer jeans were replaced by laceless discount-store sneakers and worn blue bathrobes. A heavyset woman called the juveniles over to give their particulars, and Robert had to hike up the hem of his robe so he would not trip. Derriah approached with a bowed head.

"Welcome home," the woman said.

THE NIGHT SHIFT

DURING THE SECOND WEEK OF OPERATIONS, MAple's team went after the predators who prowl at night. These robbers are more likely to hit men, and male officers became the decoys. They were hit three times in the first two nights. Those arrested included Carlos Miranda, nineteen, of the Bronx. He had last been apprehended in February, for robbery and assault with a gun.

"I was up set about having to go to reabelation home on



Nabbed: *Officers Carter Sciannameo, and Quirke handcuff a suspect.*

WHILE OFFICER RICHARDSON PRETENDED TO SLEEP, A DOBERMAN SNIFFED AT HIS FACE.

Thursday so I had some money and I went downtown to buy some dust," Carlos's statement read. "I got high on the train and I was bugging out. . . . I rip the chain from his neck because I was having a flashback. I am sorry for what I did."

The next night, Officer Jeff Aiello's group was back on the I.R.T. Pellechia was the decoy, and he sat in the last car with Officer Billy Carter. Aiello and Sciannameo kept watch from the next car. They all noticed a young man in red nylon pants who sat on Pellechia's right.

"As soon as I saw him, I said, 'He's going to go for it,' " Pellechia recalls.

As the train rolled downtown from West 135th Street, a second young man came into the car. Pellechia closed his eyes and pretended to nod off. He could hear the one in nylon pants and the new arrival start talking in excited voices.

Across from Pellechia, Carter laughed and smoked a Lipton-tea joint. Pellechia smelled the smoke and took it for real marijuana. He heard the nylon pants swish toward him. Two pairs of hands felt his pockets. Fingers jiggled his wrist.

"I felt them grab my hand, and I said, 'This is it,' " Pellechia remembers. "I felt my heart going. I was saying, 'It's going to go down. It's going to go down.' Then it didn't happen."

At Times Square, Pellechia heard a nightstick rattling on a belt and knew that a uniformed cop had boarded the train. Carter pretended to ask the cop for directions and muttered for him to leave the car. The rattle of the nightstick stopped, and the swish of nylon began again.

On the way downtown, the young man in the nylon pants waved his fists at Pellechia and mimed a beating. He grabbed a strap and raised his foot. Carter heard him say, "This guy moves, we're going to stomp him to death." Pellechia heard only an unintelligible voice and the rumble of the train. As his ears strained to make out the words, his eyelids began to flutter.

"Then I concentrated on keeping my eyes closed," Pellechia remembers.

When the train pulled into Wall Street, Pellechia felt a tug at his neck and a gust of wind. Carter grabbed the young man in nylon pants as he tried to flee with Pellechia's chain. Pellechia opened his eyes and reached for the second man.

THE FOLLOWING EVENING, RICHARDSON'S TEAM rode the A train out to Queens. Richardson wore a blue overcoat, a white suit, a gold tie, a black yarmulke, and a droopy expression that summoned the word "nerd." A chain dangled from his neck, and a fake gold Rolex shone on his right wrist. He was feigning sleep when a man got on with a youngster and a Doberman. Richardson felt the dog's black, wet nose sniff his face.

"I was thinking, 'I wish I was back in Kansas,' " Richardson recalls.

The dog's snout pulled away. Richardson felt the man slide next to him and pull off the watch. Eubanks and Martin rose and said, "Police." Pellechia hurried in from the next car. He found the man already leaning against a door with handcuffs on his wrists and Martin's revolver at the back of his head.

"Everybody makes mistakes," the man said.

The cops left the Doberman with the youngster and took the man off at the next stop. Richardson sat on a bench and posed as a complainant named Mr. Vicstein. He said that the Rolex was worth $3,100, and the prisoner spit out a half-smoked cigarette.

"I'm going to get you, Jewboy," the prisoner said.

"I'm ascared," Richardson said.

"Go back to Jewland," the prisoner said.

At the Rockaway station house, the prisoner identified himself as Edwin Cordova, 24, of Queens. He signed a paper confirming that he had exactly 25 cents on his person. He said he had planned to fence the watch and buy a hero sandwich.

"I figured I'd eat something if I got away, and if I didn't, they'd feed me anyway," Edwin said.

"Do you *want* to go to jail?" Pellechia asked.

"I need a vacation. In jail, they feed me, they give me clothes. I can wear jewelry. I can beat up who I want."

"Are you sorry you took the watch?"

"He shouldn't have been asleep. . . . You got a Doberman pinscher sniffing in your face and you don't wake up, there's something wrong with you."

As Edwin was escorted to Queens Central Booking, he spied Richardson. Edwin said, "You're one dead Jew." The cops noted Edwin's various threats in the report. This was read by Assistant District Attorney Abraham Berkowitz, who immediately went for a more serious charge.

"I said, 'What we have here is a grand larceny,' " Martin remembers. "He said, 'No, this looks like a robbery to me.' "

THE ROUNDUP

AT 11:30 P.M. ON FRIDAY, THE TEAM ASSEMBLED for the last tour of the week. Carter appeared in a black do-rag, a red St. John's jacket, imitation Cazal glasses, and a red baseball cap turned sideways. Maple asked if he was also wearing a bulletproof vest.

"Under no circumstances take out your gun tonight," Maple half-joked.

To complete his getup, Carter brought along a box. The team rode into Manhattan in a van, and Carter played Mendelssohn's Symphony No. 8 for Strings. As the van hit Times Square, he switched to a tape of "Roxanne." The night was clear and warm, and the sidewalks were teeming.

"I expect big things tonight," Carter said.

At Broadway and 47th Street, Aiello performed a drunk act around a stairway. Sheridan watched from a nearby pay phone. Doran and Lyons mingled with the pedestrians. Carter posted himself by a Florsheim shoe store on the opposite corner. He set the box at top volume.

Four teenagers came up Broadway with the slow, fluid stride of robbers on the prowl. They stopped at the corner and bobbed their heads to Carter's music. Then they saw Aiello wander into a dark alcove. In a flash, they had throwaways over their jackets.

A tall teenager crossed the street and leaned against a trash bin a foot away from the pay phone. Sheridan spoke into the dead receiver and watched a teenager in a nylon Windbreaker approach Aiello. The one in the Windbreaker went back to the corner and returned to the alcove with a teenager in a green plaid shirt.

The tall one by the trash can spotted a uniformed cop meandering up Broadway, and he raised his hands over his head. The two in the alcove scurried back to the corner. Sheridan hung up and strolled down West 47th Street. Aiello covered his mouth with a handkerchief as she passed.

"Are they still there?" Aiello asked.

"Yeah," Sheridan said.

Near the end of the block, Sheridan boarded a parked

All in a day's work: *Sergeant Maple and Officer Sheridan bring in a robbery suspect.*

charter bus filled with middle-aged ladies. Sheridan showed her badge, and the ladies said they had just come from Chippendales, a club that features male strippers. They chatted and giggled while Sheridan silently peered up the street.

The tall teenager stayed by the trash bin as a lookout while the other youths crept up on Aiello. There was a flash of movement, and the lookout vanished around the corner. One of the three by the alcove was grabbed by Aiello. A second was stopped when Carter held out his finger. The third started running directly at Sheridan.

The ladies on the bus pressed their faces to the windows as Sheridan raced into the street and drew her revolver. She led the teenager back to the alcove in handcuffs. As the three prisoners lay on the pavement, Aiello shone a flashlight in their faces and asked how old they were.

"Sixteen," Alex Williams said.

"Seventeen," Kelly Thompson said.

"Eighteen," Mark Ross said.

At the West 42nd Street police room, the throwaways were vouchered as evidence. The teenagers were searched and placed in a cell with a foul-smelling transvestite who had just robbed Richardson. Alex held out the single quarter that the teenagers had among them.

"Could I get some potato chips, please?" Alex asked.

After Mark waived his Miranda rights, he admitted to a single previous robbery. He said, "A man said me and eight others tried to rob him. It was only four males and three girls." He insisted that he had since given up crime.

"I don't be robbing," Mark said.

"What are you, a nut?" Maple said. "What's this?"

"I stopped."

"Until tonight?"

"Until tonight. I got no money."

"Are you sorry?"

"I'm sorry I'm here."

Maple put his arm around Mark and asked him in a tender voice to write a statement. Mark agreed and wrote in small, neat letters that he and his friends had come from Brooklyn to "rob some heads." Maple patted him on the back.

"You have nice handwriting," Maple said.

Without looking up, Mark continued. He wrote: "We walk around th area without see no one to rob. We came back to 42nd and Broadway and start walking down to the 50's. We stop at 47th and Broadway. Were we seen the officer in question.... I know in my heart it was wrong that's why I back out but it was too late. They had already start to rob him and the officers arrested me to.... I brought my plaint [plaid] shirt so if we rob so body I could throw it a way and have my Alambama jacket."

As Mark labored on, Kelly and Alex consented to make statements. They were handcuffed to chairs, and the room resembled a class with armed proctors as the three teenagers hunched over sheets of white paper. Mark confessed to ten felonies. Kelly listed four serious crimes.

"They weren't really robberies," Kelly said. "Just some guys I was with grab a guy and punch them and take their money."

At the bottom of the paper, Kelly wrote, "I'm heartly sorry for all the robberies I did or attempted to do. I do so declare that everything I wrote here is true. And I hope god can forgive me and help me to turn over a brand new leaf."

When Maple reviewed the statements, he saw that one of Mark's first robberies had netted him just under $300. Mark now said, "It was too easy. After that, I was hooked." Mark's smallest score had been $2 and two packs of Newport cigarettes. His biggest haul had been $363.35. He had spent this in a single day on Calvin Klein pants and three pairs of shoes and a gray pin-striped Bill Blass suit.

"Money really don't last too long," Mark said.

There was no mention in Mark's confession of a mugging Kelly said they had done at the Euclid Avenue station. Maple

"I GOT TO GET INTO COMPUTERS," SAID MARK ON HIS WAY DOWN TO CENTRAL BOOKING.

said to Mark, "Why would [Kelly] lie?" Mark said, "Because everybody lie." Mark finally made an addendum.

"Excute [except] when I yoq a man at Euclid Avenue," Mark wrote.

At Maple's request, Mark gave a demonstration of how to yoke or fiend. He stepped up from behind and placed his left forearm across Maple's throat. His left hand clasped his right bicep, and his right hand pressed against the back of Maple's head.

"It got something to do with air to your brain," Mark said. "Heads try to scream, and they go '*echhh.*' Once you let out that breath, it's over. You go right to sleep."

Maple then asked Mark how much time he thought he should get for attempting to rob Aiello.

"To be fair?" Mark said. "Eight months."

Back in the lockup, Kelly worked his upper lip over a 24-karat-gold front tooth engraved with the letter *K.* He asked Mark if they would really go to prison. Mark later said, "I don't know why, but Kel's scared of jail. He calls himself a robber, and he's scared of jail."

SHORTLY AFTER SUNRISE, THE TEENAGERS WERE loaded into the back of the van. They talked about Guess? suits, and Mark said, "Would you believe they be selling a vest for $85? The pants with leather is $54 and change, plus tax." Mark paused as the cops stopped for a daylight look at the alcove on West 47th Street.

"I got to get into computers," Mark said.

As the van continued downtown, the teenagers stared out at the bright April morning. The air coming through the windows was warm, and the few pedestrians strolled without coats.

"You know diamond season is coming," Alex said.

Doran turned and gazed at the three prisoners. "You don't look like criminals," Doran said.

"Not supposed to," Mark said.

At Central Booking, Mark stepped onto a pair of footprints that had been spray-painted on the concrete floor. He stared into the Polaroid camera without expression. As he entered one of the cells, he nodded to a pair of young men who were crouched in the corner.

"What's up?" Mark said.

When Kelly and Alex joined him, they smoked cigarettes and spoke in "swain talk." This is a sort of pig Latin where "iz" is added to the first sound of a word. Mark said that he could not believe that a home boy with a "bizox" turned out to be a cop. He said he would have escaped if he had got off the "bizlock."

"Yeah?" Aiello said. "Well, you almost met a Smiz & Wesson."

"Can I ask how much you had?" Mark said.

"Eleven dollars."

"It would have been a shame to fiend you out for $11."

The teenagers spent that night in a cellblock at the 1st Precinct. In the morning, they were transferred to a holding pen at Manhattan Criminal Court and fed bologna-and-cheese sandwiches. The judge released Kelly and Alex on their own recognizance. Mark was already on probation for robbery. and he was remanded. He was bused to Rikers Island for the fourth time in two years.

"The first time I went, I was kind of scared," Mark remembers. "When I was on the bus, I still really couldn't believe it. When I got there, I said, 'I'm really locked up. This is it. It's over.' But, by the third time, I knew what was up."

The following Friday, the teenagers reappeared in court. They entered pleas of not guilty and were freed pending further proceedings. In front of the court building, they encountered the familiar figure of Officer Billy Carter in his red St. John's jacket.

"He say he be there because some other people try to steal the police jewelry," Mark later said.

As they headed home to Brooklyn, Mark heard about the latest exploits of their friend Alan. The boy who had made his name by scoring $946 on West 39th Street had grabbed $5,400 on West 49th Street while Mark was in jail. Alan now planned to buy a motorcycle.

That evening, the teenagers went to the Grant Avenue subway station. Mark decided to catch an outbound train to his girlfriend's home in Rockaway. Kelly and Alex headed into Manhattan with Sha-Kim, the fifteen-year-old who had been their lookout.

A week almost to the minute after the arrest, Maple found Kelly and Alex standing with a posse on West 42nd Street. Kelly said he liked Maple's new pink sneakers. Maple asked him about their lookout.

"Haven't seen him," Kelly said.

"Just trying to stay out of trouble," Alex said. "Word up."

As Maple went with Sheridan for a bite to eat, they spotted the robber who had hit her bag that first day of decoy work. Maple informed He-Allah Broadhead that he was likely to do heavy time.

"So what? What that mean?" He-Allah said.

When Maple and Sheridan returned to the Deuce, they saw that everybody in the posse but Kelly had moved on.

"They were going to get some money," Kelly said.

"Robbing people?" Maple asked.

"Yeah," Kelly said.

Early in the morning, Mark went to the Winfield Security Corporation hoping to get $5-an-hour fill-in work during the impending doormen's strike. The strike was called off at the last minute, and Mark returned home to the Cypress Hills projects. He went back to bed and woke in the early afternoon to the smell of frying chicken.

"You cook, Ma?" Mark asked.

In a gray T-shirt and red Jockey shorts, Mark padded into the kitchen. He returned to the bedroom with a plate of chicken and mashed potatoes and a bowl of salad. He flicked his television to a Mets game and the radio to Kiss-F.M., and he ate sitting on his bed. He left no meat on the bones.

As he smoked a Newport cigarette, Mark gazed out the window. The people out enjoying the fine spring day included Drac, the gold-fanged neighbor who marshals huge posses in Manhattan. Mark watched Drac for a while and finally rose to wash and dress.

His mother was in the living room watching television. She looked up as Mark came down the hall to the bathroom, and she spoke of his graduation from P.S. 306. She remembered that none of the other children had seemed interested in the math and spelling awards Mark had won.

"All they were saying was, 'What kind of shoes you got?' " the mother now said.

At that moment, Mark appeared wearing the gray pinstriped Bill Blass suit he had bought after his biggest score. The mother noted his gray-and-black shoelaces and said, "Even the strings have to match." Then the mother turned back to a *Ben Casey* rerun. And, without a penny in the pockets of his $150 outfit, Mark Ross headed out into the city.

"I'll be back, Ma," Mark said.

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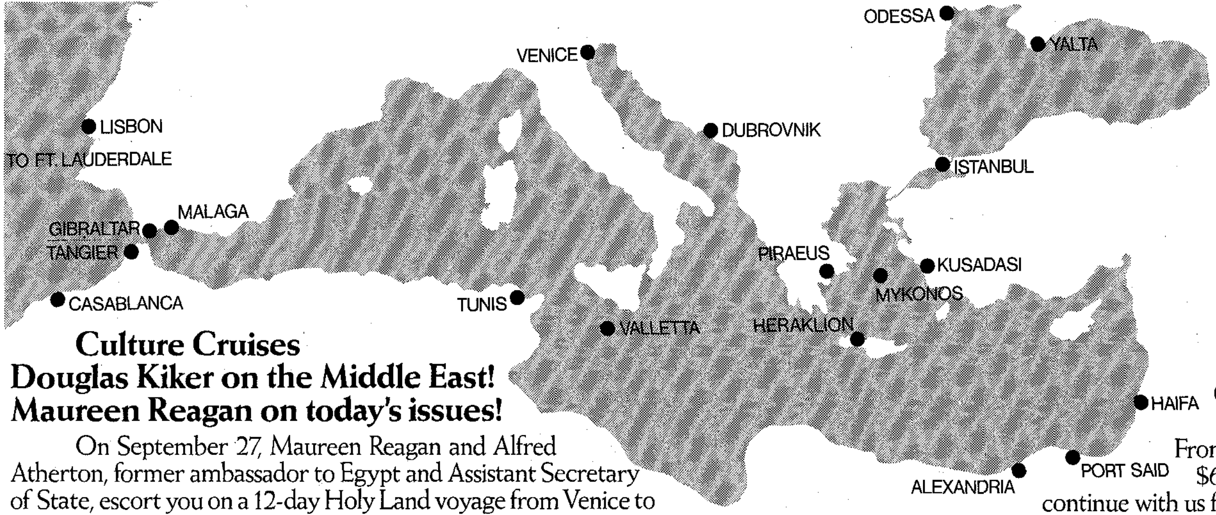

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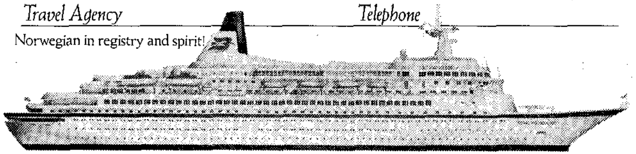

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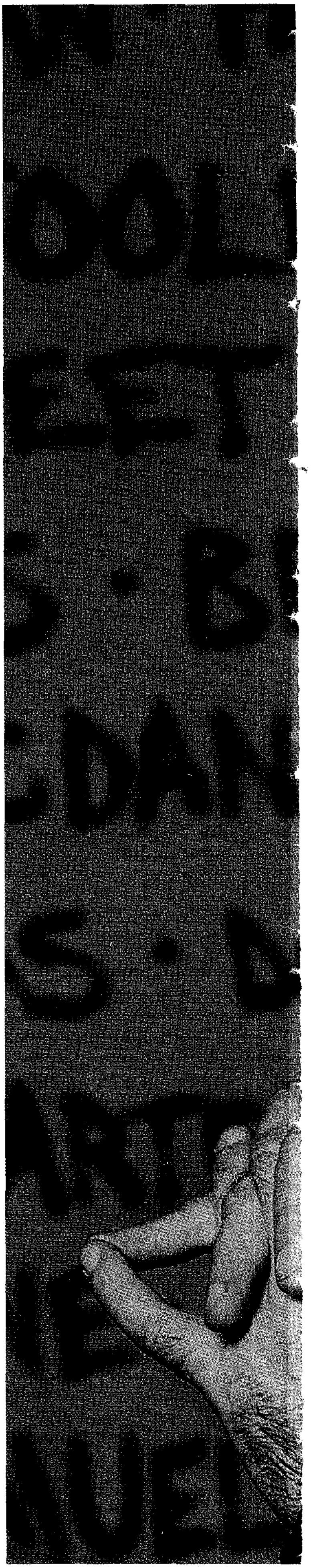
THE CRY OF 'THE NORMAL HEART'

PLAYWRIGHT LARRY KRAMER'S AIDS LAMENT

BY DINITIA SMITH



© Contact Press Images.

ONE SUNNY DAY IN JULY 1981, Larry Kramer took a bus up First Avenue to the office of Dr. Alvin Friedman-Kien of the NYU Medical Center. Kramer, then best-known as the author of *Faggots,* a controversial novel of homosexual life, had just read an article about a form of cancer called Kaposi's sarcoma, a slow-acting disease, usually found in the shuffleboard set, that had suddenly taken a virulent turn. Forty-one cases had been discovered, and eight men, most of them young, all of them homosexual, had suddenly died of it. Kramer had felt "a mild apprehension" and also "a journalistic curiosity."

In Friedman-Kien's waiting room, Kramer saw a man he knew who had once sold him a porcelain pig. The man went in for his examination. "Ten minutes later, he came out," says Kramer. "His face was white. I knew he had a sentence of death."

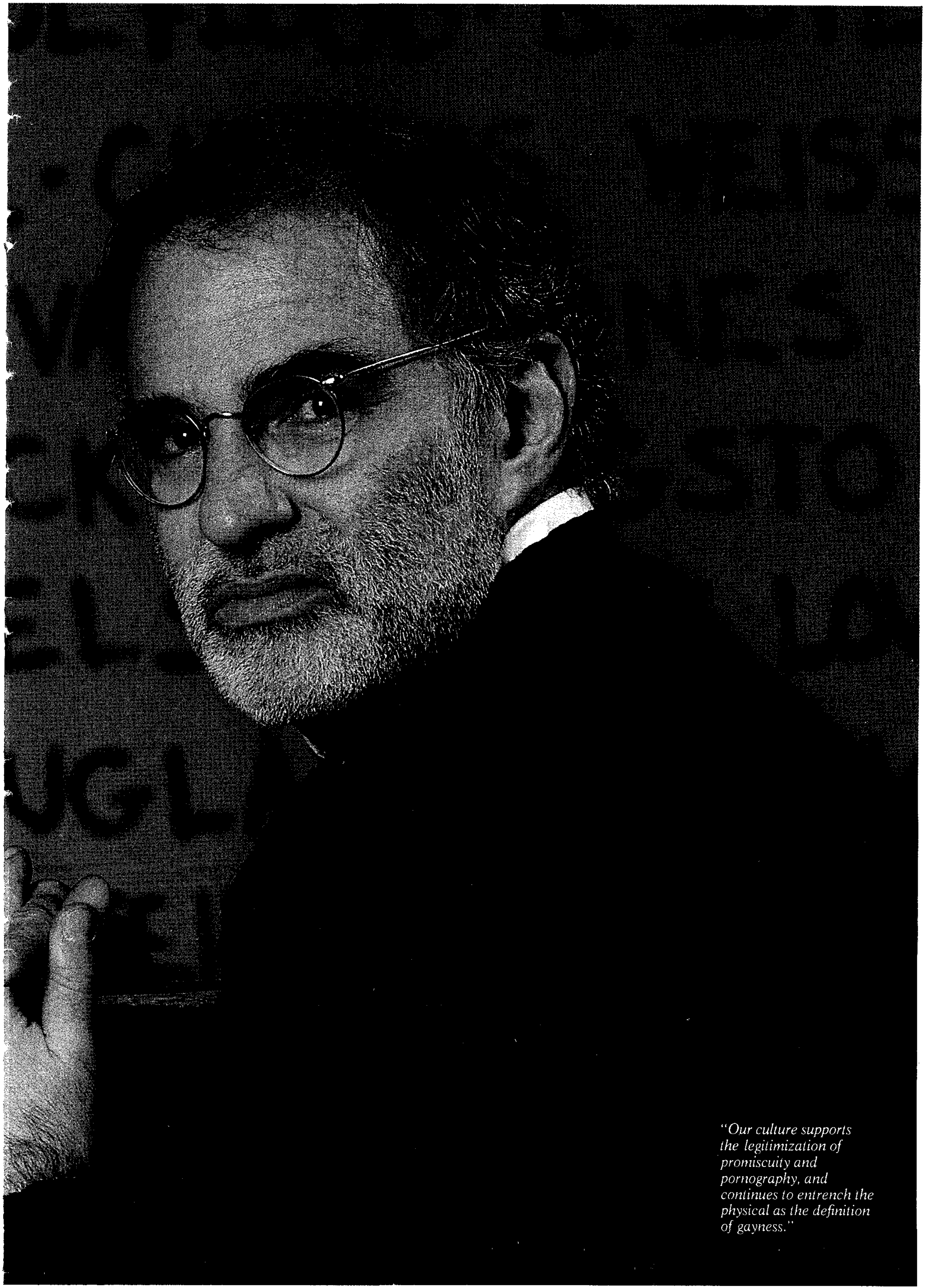
"I've got to check in," the man said.

Friedman-Kien examined Kramer and told him he seemed healthy. The doctor was more concerned with the man who had just left. "I'm seeing more and more cases of this every week, and I'm terrified," Friedman-Kien confessed. "I think we're just seeing the tip of the iceberg. You're a voice in the gay community—you've got to do something."

Then, downstairs waiting for his blood tests, Kramer saw a second man he knew. The man, who was with his lover, told Kramer he, too, had Kaposi's sarcoma. They discussed Friedman-Kien's warning and decided they had to do something.

Just over a week later, a meeting was held in Kramer's apartment. Over 80 men were there that hot August night. There was talk of friends who had died mysteriously, of people just wasting away, of men being carted around from hospital to hospital by their lovers, looking for a cure. Friedman-Kien spoke. And a group was formed that would become Gay Men's Health Crisis. Its purpose: to inform homosexual men about the new scourge among them—later to be known as acquired immune deficiency syndrome (AIDS)—and to raise money for research.

Ultimately, something entirely different also came from that meeting—*The*



"*Our culture supports the legitimization of promiscuity and pornography, and continues to entrench the physical as the definition of gayness.*"

PHOTOGRAPHED BY ALON REININGER

SUDDEN IMPACT: *"Once in every ten years or so, a play comes along that fulfills my original idea of what role my theater must play in society," says Joe Papp.* "The Normal Heart *is that play."*

Normal Heart, a scathing play by Larry Kramer that has joined William M. Hoffman's *As Is* to create the beginnings of a literature that deals with AIDS. The play, which opened six weeks ago at the Public Theater, is about the founding of Gay Men's Health Crisis and the battles that followed, culminating in Kramer's abrupt and angry departure. Eight agents turned the play down before Joseph Papp agreed to produce it. "Once in every ten years or so, a play comes along that fulfills my original idea of what role my theater must play in society," says Papp. "*The Normal Heart* is that play, and it fills me with pride and tears."

The Normal Heart is a play of ideas in the tradition of Ibsen's *An Enemy of the People.* John Simon has called it "a river of indignation and anger, fear and love" and "a fleshed-out, generously dramatized struggle, in which warring ideologies do not fail to breathe, sweat, weep, bleed—be human."

Reaction in the gay community has been violently mixed. Kramer is being called everything from Hitler and homophobe to visionary and hero. *The Advocate* praised the "impassioned writing, elegantly literate and emotionally raw," but criticized Kramer for "creating theater around himself and his political scores." Richard Grzesiak of the *Philadelphia Gay News* called Kramer "a third-rate Grace Metalious who thinks he's Clifford Odets."

The object of all this controversy is a conservatively dressed man who, when he isn't discussing politics, speaks softly. Sitting in his Washington Square apartment, which is almost entirely lined with books three-deep in their shelves (he calculates he has some 7,500 books, including 70 volumes of Balzac, 41 of Thomas Mann, and the entire O.E.D.), Kramer seems more like a Yale professor than a gay activist. Among his "best straight friends" are writer Calvin Trillin (a Yale classmate) and his wife, Alice. Kramer is close to the Trillins' daughters and recently attended Abigail Trillin's high-school gay-rights debate, for which he lent her books from his library.

Hanging over Kramer's library is the melancholy visage of Proust, "every gay writer's idol."

Says Kramer, "What has ruined gay progress is our inability to define and explore ourselves as part of a culture that isn't merely sexual but that includes Plato, da Vinci, Michelangelo, Proust, Melville, and many others."

Angry words: *Kramer addresses a gay-pride rally in 1983.*

LARRY KRAMER SPENT HIS FIRST six years living over a grocery store in Bridgeport, Connecticut. His father, George Kramer, had gone to Yale, where he was Phi Beta Kappa, and then to Yale Law School, where he made the *Law Journal.* But he was a man unable to make a living.

"The Depression broke our father's spirit," remembers Arthur Kramer, Larry's older brother, now a successful corporate lawyer in New York. To support the family, their mother, Rea, taught English to immigrants and on Saturdays worked in a shoe store. "She was a powerhouse," says Arthur Kramer. When George Kramer finally landed a government job in Washington, Rea encouraged Larry "to have black friends in a southern city."

From early childhood, Kramer was in conflict with his father. One day, George Kramer found the boy dancing in the living room and called him a sissy. Arthur Kramer defended his little brother, but "he was no passive victim," says Arthur. "He always fought back."

In 1953, Larry Kramer enrolled at Yale. From the beginning, he felt out of place, a Jew among Gentiles—and a homosexual. Since junior high school, he had been having homosexual encounters, "always covert and followed by guilt." During his freshman year at Yale, he had an affair with one of his professors. "He was someone I respected, kind and generous and loving. He taught me that being gay was not something to be ashamed of."

"What you are experiencing is homosexuality," the man told Kramer. "And there are more of us than you think."

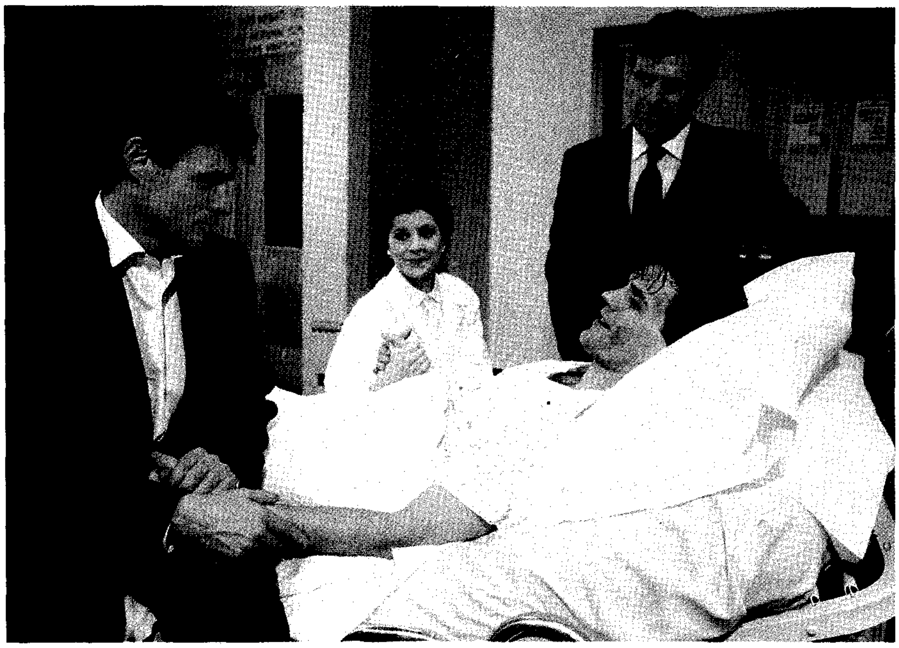
Larry confessed to Arthur that he was homosexual, and his brother promptly suggested Larry see a psychiatrist (Arthur says that today his views on homosexuality are more in line with Larry's). That psychiatrist was the first of many, but none of them could make him change. Kramer bristles at any suggestion that he had a stereotypical homosexual childhood. "I believe that we are born and not made," he says. "And I strongly dispute any notion that homosexuality is a sickness."

After Yale, Kramer's life followed an equally unconventional course. His first job was as a messenger boy at the William Morris Agency. ("I didn't send you to Yale to be a messenger and earn $29 a week!" George Kramer cried at the time.) After that, Larry ran the telex machine at Columbia Pictures. In 1961, Columbia sent him to work in its London office. Those were the golden years of Columbia production in England, and Kramer was involved as a production assistant in the making of *Guns of Navarone, Dr. Strangelove,* and *Lawrence of Arabia.* His big break came when he produced and wrote *Women in Love,* for which he won an Academy Award nomination for Best Screenplay Adaptation in 1970. He then wrote a screenplay for the remake of *Lost Horizon* but was fired after a dispute with his producer. In 1974, his first play, *Sissies' Scrapbook,* opened at Playwrights Horizon to mixed reviews.

All during these years, Kramer was careful to take women as dates to company parties. He was a man whom women found attractive, and he had several affairs with them. But Kramer found that he couldn't sustain a lasting relationship of any kind. It was the time of the sexual revolution. "There wasn't a relationship in the world that could sustain the promiscuity we were asking these relationships to sustain," he says. He began to write *Faggots,* about the voyage of one Fred Lemish into the homosexual underworld to look for love. It is a book at once disgusting and hilarious, with touches of true comic brilliance—a vicious Swiftian satire that, like all satire, contains a strong moral voice. The novel, published in 1978, sold 40,000 copies in hardcover and 400,000 in paperback.

The *Gay Community News* called *Faggots* "appalling" and "offensive." The novel's unfavorable reception by the gay press marked the beginning of Kramer's politicization. "I was simply unprepared for the uproar the book caused. I started to get angry at what I saw, and I wanted to change it. What began as a mild concern gradually grew and erupted into the anger and fury that fueled the writing of *The Normal Heart.* I'm talking about not only our sole preoccupation with sex but also our complete inability to organize and fight."

At first, after he left GMHC in the spring of 1983, Kramer began a novel, *City of Death,* about the AIDS epidemic, but it "didn't yield." He was in London when he saw a production of David Hare's *A Map of the World* and realized how "the English can fuse theater and politics." He began to write *The Normal Heart* in London. Then "something made me go to Germany." He visited Dachau and saw that it had been founded in 1933, well before the war began. That reinforced his belief in a "conspiracy of silence" about the AIDS epidemic that he was seeing in New York. He returned to the United States, where the play went through several drafts. In the spring of 1984, Kramer began sending *The Normal Heart* around to directors and producers. It finally came to the attention of Gail Merrifield, Joseph Papp's wife and director of play development at the Public Theater. Merrifield was interested, and there were ten more drafts, major and minor, before opening night.



Against all odds: The Normal Heart *takes on the homosexual community* and *City Hall.*

"After the first reading, everybody was in tears," Kramer remembers.

"I wanted to write a play that would make people cry, because AIDS is the saddest thing I'll ever have to know."

The Normal Heart CHRONICLES Kramer's growing anger at Gay Men's Health Crisis for refusing to take what he felt was a strong enough stand at the beginning of the AIDS epidemic—and thereby preventing hundreds of needless deaths, Kramer says. "Tell gay men to stop having sex!" cries a doctor at the play's beginning.

"The gay leaders who created this sexual-liberation philosophy in the first place have been the death of us," says Ned Weeks (Kramer's persona, played by actor Brad Davis). "Why didn't they fight for the right to get married instead of the right to legitimize promiscuity?"

The group members' attitude is personified by Mickey, a character finally driven to a nervous breakdown after watching his friends die and having his city job threatened: "I've spent fifteen years of my life fighting for our right to be free and make love whenever, wherever," he cries. "You're telling me that all those years of what being gay stood for is wrong and I'm a murderer."

But for Ned Weeks, "this is not a civil-rights issue, this is a contagion issue."

Driven by a mission, Weeks gradually alienates everyone around him. "Bruce [the group's president] is in the closet," says Weeks. "Mickey works for the Health Department; he starts shaking every time I criticize them—they won't even put out leaflets listing all the symptoms."

Kramer portrays Weeks as a David taking on the giants of the city—among them the mayor. "The mayor is the one person most responsible for letting this epidemic get so out of control," Weeks says. On the walls of the Public Theater are scrawled the names of the AIDS dead, along with the amount cities have given directly for AIDS. The legend NEW YORK, $75,000—SAN FRANCISCO, $16 MILLION reads like an indictment. (The city says it has spent $3 million to stem the AIDS epidemic.)

"Koch," says Kramer, "has been afraid to help AIDS victims because he is gay—and terrified of being perceived as gay." (The mayor's office refuses comment on any allegations about the mayor's sexuality and says Kramer's claim that it took GMHC two years to get even a meeting with Koch is "fiction.")

In the play's pivotal scene, the group finally throws Weeks out for being too outspoken. "You are on a colossal ego trip," they tell him in a letter. "To manipulate fear, as you have done repeatedly . . . is to us the gesture of barbarism. . . . After years of liberation, you

Photograph by Martha Swope.

INDICTMENT: *"The play is really about how tragic it is when a community cannot respond when its best interests are threatened," says Kramer. "Gay Men's Health Crisis has simply ceased to fight."*

have helped make sex dirty again for us—terrible and forbidden."

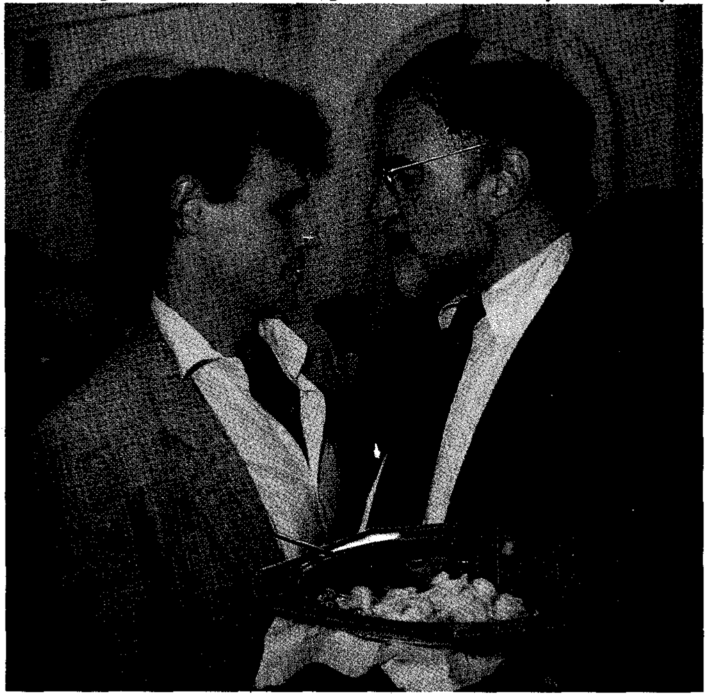
IN CRYSTALLIZING THE DEBATE that rages within the homosexual community, *The Normal Heart* has made Larry Kramer the object of both hate and admiration. Many people accuse Kramer of being asexual and taking out on other gays his own failure to find a lover. But, says Patrick Merla, editor of the *New York Native* (he emphasizes he's not speaking for the paper), "Kramer has been performing an indispensable and needed service, and he has a right to be angry. Someone has to speak the truth, and the person doing it is going to be unpopular and hysterical."

For Kramer, the writing of *The Normal Heart* ultimately became a political act. "The play is really about how tragic it is when a community cannot respond when its best interests are threatened," he says. "Gay Men's Health Crisis has simply ceased to fight."

Most of the founders of GMHC strongly dispute Kramer's account of what happened. Kramer says one inspiration for the character of Bruce, the leader of the group who is "in the closet," is Paul Poppham, the president of GMHC. In the play, Bruce refuses at one point to go on the *CBS Evening News* to talk about the epidemic. But Paul Poppham says, "I stood up in front of 17,000 people at the Gay Circus Benefit for AIDS. Is that being in the closet?"

Larry Mass, a gay doctor, is one of several models for the character of Mickey. Mass helped draw up the original GMHC guidelines on sex. "I am a physician and a man of science," Mass says. "We wanted to present accurate information. At the beginning, we did not know what was causing the epidemic. We also didn't want to scare people—we knew that scare tactics just wouldn't work." Nonetheless, Mass says he is moved by the play and "honored" by his characterization.

Caught in the middle of the fight over Kramer is Rodger McFarlane, GMHC's executive director and a former lover of Kramer's. In *The Normal Heart*, he is Tommy, the "Southern Bitch." (McFarlane says he and Kramer lived together for "somewhere between ten seconds and three years.") Many of Kramer's and McFarlane's friends see traits of McFarlane in Felix, the fashion reporter from the New York *Times* with whom Weeks falls in love—and who ultimately dies of AIDS. Kramer won't say who the lover in the play is based on. "It's the one thing I won't discuss," he says. "But it was someone I had had an affair with—and I helped to bury him."



Persona: *Brad Davis plays Kramer's alter ego in the play.*

McFarlane, a tall, wry Alabamian, has been working 18- to 24-hour days for the past two years for GMHC. Now, as he sits in a coffee shop, his face is pale with exhaustion, and there are dark circles under his eyes. His hands shake, and his coffee cup rattles. He uses humor to combat death, calling himself mockingly "the biggest thing in gay death and dying."

How does he feel about seeing himself portrayed as Tommy? "I'm flattered to tears that I can be publicly ridiculed by someone as wonderful as [actor] Billy DeAcutis," he says.

"Kramer is a Jekyll-Hyde figure whose rage and egocentricity can at any moment rival his brilliance," says McFarlane. He calls Kramer "a visionary—but guess who does the work? Bureaucrats like me." Like most others interviewed, he disputes Kramer's contention that GMHC fired him. "Indeed, he resigned—I am a witness." Says Kramer, "It was actually a mixture of both. I resigned and then begged them to take me back."

Nowadays, GMHC guidelines on sex are moving closer to the strong warnings Kramer wanted from the beginning. And, says McFarlane, "you're going to see a tougher line from GMHC in the future."

"Although Kramer and I are frequently adversaries, our respect for one another remains complete," McFarlane says.

Kramer says he mourns the loss of friendships with people in the gay community and at GMHC. "I feel I failed with GMHC," he says. "I let my anger get the better of me. And my frustration and anger vitiated my contribution to a community that needed the strong energy and the voice that I have. I blame myself just as harshly for what happened as I do them."

Faggots is the saga of a man looking for love. At the end of *The Normal Heart*, Felix, the lover, dies of AIDS. Has Kramer been able to find love?

"I am not the type whom homosexual men usually find attractive," Kramer says. "This is a community that is for the most part obsessed with physical appearance, with youth, and with beauty. I am not attractive in gay terms. I am not blond, I am not young, and I have achieved professionally, which many gay men find threatening.

"Gay culture is as equally diverse as heterosexual culture. Homosexuality cannot be defined merely by sexual choice. It is a set of responses, a worldview, that is distinct. Just how that worldview can truly be defined, that's a study we have to commence.

"Part of the problem has been that our heroes have always been expropriated by the straight community. The straight community refuses to allow us to identify as gay people like Thornton Wilder, Cole Porter, Melville. Proust is ours for us to share with you, not yours to deny us.

"Our culture supports the legitimization of promiscuity and pornography, and continues to entrench the physical as the definition of gayness. We have defined ourselves by our bodies," Kramer says. "And that's what's killing us." ■

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A CASE AGAINST CLAUS?

BY JOYCE WADLER

CLAUS VON BULOW HAS BEEN cheerful over the last few weeks—hardly a good sign for the prosecution as it wrapped up its case. Three years ago in Newport, during his first trial for trying to kill his wife, von Bulow seemed rather withdrawn. This time, he's out with a different gang of reporters every night—sometimes at the Grotta Azzurra, where the waiters treat him like a celebrity and send him drinks (he *knows* wine, the reporters say); sometimes at the Oasis or Anthony's, near the Biltmore, where, in a lighthearted mood, he might do his impression of Queen Victoria, with napkin and ashtray on his head.

During the breaks in court, it's not uncommon to see him visiting in the halls, occasionally confronting reporters on their coverage ("You passed the litmus test," he gravely told the reporter from the New York *Times* one day) or attacking some bit of state's evidence in an off-the-record chat that allows him to make a point while avoiding the heat. Sometimes he just stands against the wall, chain-smoking. With his long body, puffed-out chest, and nipped-in waist, he looks like an oversize gray pigeon in British custom-mades.

It may be, as some claim, that Claus's style is a caricature, an MGM version of an upper-class Englishman that went out in the thirties, if it ever existed. But it is *consistent:* He plucks a hair from the suit jacket of chief defense lawyer Thomas Puccio and, in a conspicuous act of noblesse oblige, sometimes carries the lawyer's satchel into court. ("If there's an afterlife, Claus will come back as a headwaiter, with all that bowing," one courtroom insider says.) He declines requests for autographs from giggly Providence matrons, rebuffing them with a matinee gallantry that only slightly cuts. ("I'm terribly sorry; I never give autographs. With the exception, the other day, of a fourteen-year-old boy.") He retains a drawing-room wit: fleet and biting and with a little touch of gallows humor that, he so often says, one rather *needs* at times like this.

Undaunted: *Maria Schrallhammer, the maid.*

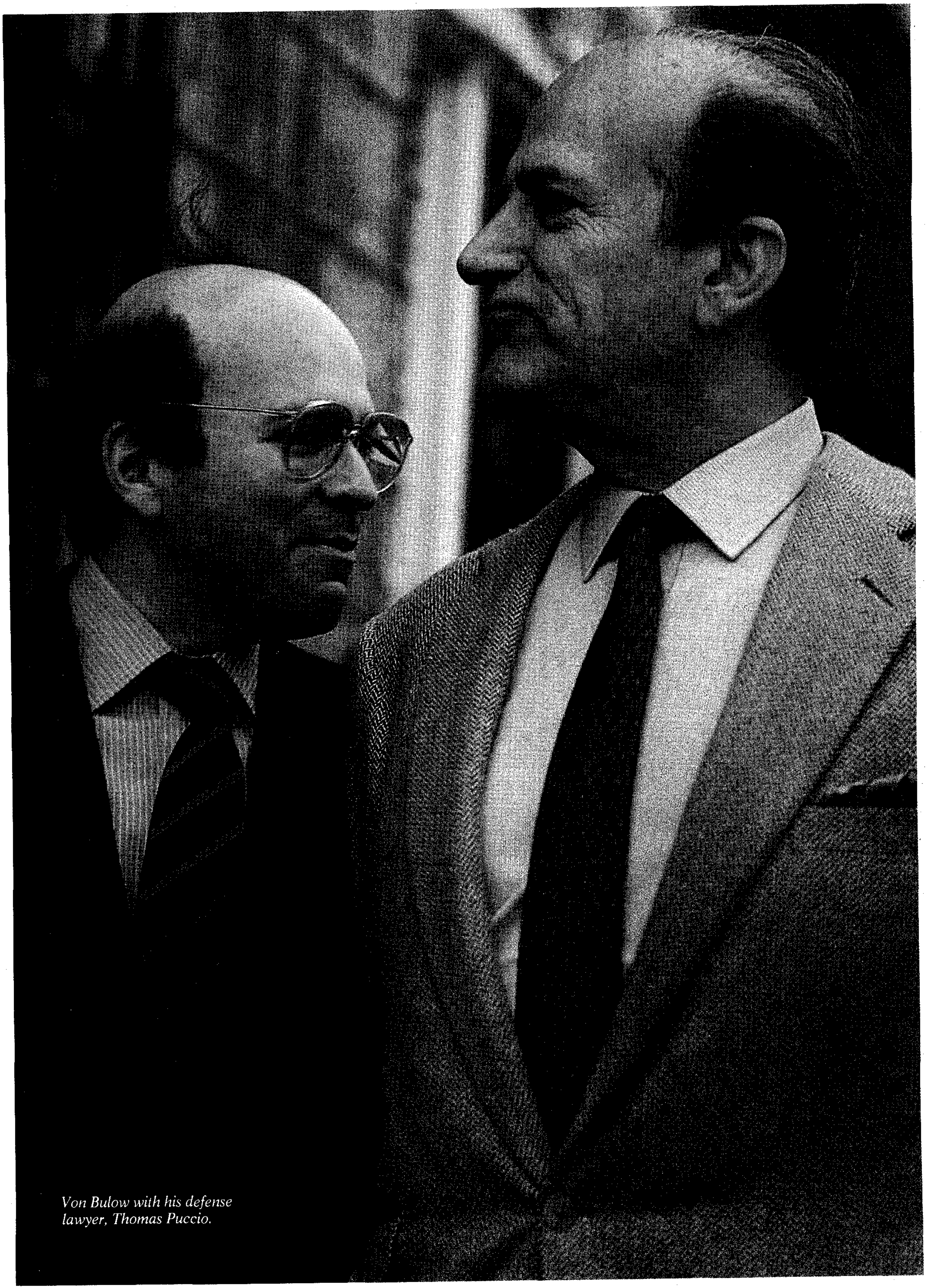
Told by a woman in the hallway that she hopes to marry money, Claus is swift to reply. "*I* did," he says. "And look where it got me."

STEPHEN FAMIGLIETTI WAS 34 when he prosecuted Claus in the first trial. The issue, of course, was the same: Von Bulow was accused of trying to murder his wife, Sunny, by twice injecting her with insulin in their Newport mansion. "I thought of it as the most difficult case I ever had—the most difficult I ever *would* have," says Famiglietti, now in private practice.

The state got a conviction, he says, because it was lucky in some ways. The defense used a "grab bag" theory of what caused Sunny's comas—including the one from which she has never recovered—and the prosecution produced a string of strong witnesses. "Everything came together," says Famiglietti. "The case just got better as we went along."

This time, for co-prosecutors Henry

Photographs: left and right, Robert Hagan/Picture Group.



Von Bulow with his defense lawyer, Thomas Puccio.

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Gemma Jr. and Marc DeSisto, it's worked out exactly the opposite way. Though Maria Schrallhammer, Sunny's maid, still provided searing testimony to open the trial, problems have multiplied since. The so-called Struggle Theory, the state's new argument that Sunny actually battled her husband for her life, was disallowed by the judge. Most of the state's medical witnesses—some of whom had not been cross-examined at all in the first trial—were subjected to fierce attack by the defense. Findings of insulin on a hypodermic needle, the supposed murder weapon, were challenged by the defense. Other tests indicating high levels of insulin in Sunny's blood were disputed as well. Alexandra Isles, Claus's former girlfriend and a star witness at the first trial, was unavailable—a colossal prosecution blunder. And even blood-sugar expert Dr. George Cahill, while still a strong witness, admitted under cross-examination that there might be a 10 percent chance that Sunny's permanent coma was caused by something other than insulin.

In a case built on a web of circumstantial evidence, the defense needed only to snip a few strands for the prosecution to collapse. That hasn't happened, but even before the state started winding down its case last week, the defense had already made three motions for a mistrial.

"I'm holding this case together with baling wire," Judge Corinne Grande told the prosecutors during one in-chambers hearing.

To be sure, the prosecutors have scored some points, and—the law aside—they have a quality that could help them in this Providence courtroom. As opposed to the 40-year-old Puccio, with his flashy legal gymnastics and tough, Brooklyn street style ("This isn't a crapshoot, doctor," he told one witness), the prosecutors come across as plain-talking straight arrows. Their manner may be modified, certainly, when it's *their* turn to cross-examine witnesses, but it's not likely to change much.

Marc DeSisto, who is 30 and just three years out of law school, has an amiable though disjointed style. (When he goes to lean on the jury-box rail, he's so awkward you feel one day he'll miss.) Henry Gemma Jr., 43, is such a nice guy (*too* nice, some say) he once congratulated Puccio—out of court—on a particularly bruising cross-examination.

They're facing, of course, three veteran lawyers with two assistants and considerable out-of-court support. The prosecutors take notes because the court stenographer is too backed up to provide a daily transcript. Von Bulow has paid for his own stenographer, who delivers transcripts the next day. The defense has yet to present a witness, but it's already stirred up at least some doubts and laid the groundwork for possible appeals.

Small wonder Claus is smiling.

CLAUS WAS GRIM, ON THE other hand, for most of the time Maria Schrallhammer was on the stand. Her testimony had been fierce in the first trial, and if there were any question whether her passions might have cooled in the intervening three years, she quickly settled the matter.

"For whom are you employed?" prosecutor DeSisto asked.

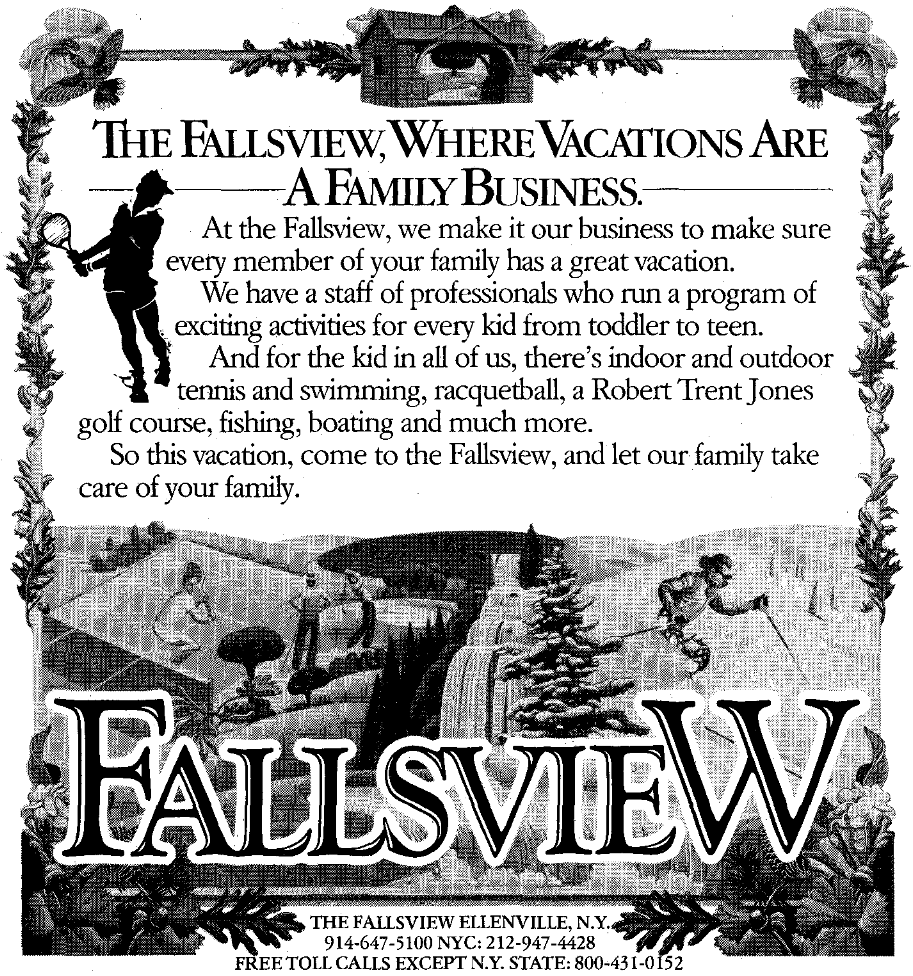
"I work for the members of the family," said Maria in her still-heavy German accent. "Alexander von Auersperg, Annie Laurie Kneissl [Sunny's two older children], and Mrs. von Bulow."

The defense and its friends call this a kind of sickness. Claus's new love, Andrea Reynolds, said over lunch at the Custom House Tavern that Maria had no life besides Sunny. Puccio said in the courtroom halls that anyone who kept promises to a dead woman was a little "unbalanced" (begging the question of why Claus still wears his wedding ring). But when Puccio and Schrallhammer met in the courtroom, there was the feeling that Schrallhammer, not the defense lawyer, came away intact.

Schrallhammer was also a vivid example of the way television differs from life. In tight camera shots on CNN, which is televising the trial, her voice seemed strong; on cross-examination, she seemed evasive, cagey, and tough. In the courtroom, it was another matter. She is small-boned and fragile, a brown sparrow of a creature with a voice so low the judge repeatedly had to ask her to speak up. Her clothing was good, but modest to the point of being severe. Her one quiet vanity was a pair of lovely black shoes, thick-heeled but high, with flat, pretty bows. The shoes created a sweet and unexpectedly feminine aspect—not unlike the patch of leopard-skin blouse peeking out from under Judge Grande's black robe.

If there has been a perfect moment so far for the prosecution, it came as Maria, pointer in hand, larger than life, stood over the little model of Clarendon Court, the von Bulow Newport mansion. With Claus sitting only three feet away, the former servant in the household indicated the color-coded pink bedroom where she'd found Madam gasping for air, as she fell into her first coma, just after Christmas in 1979.

Maria's testimony varied little from last time. Under questioning from DeSisto (who was seen outside the courtroom with a protective arm around her shoulder), Maria insisted that Sunny was a healthy woman who did not drink excessively. Drugs were another matter. After the slightest pause, Maria told the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court that starting in the late '70s, Sunny kept Valium, sleeping pills, vitamins, Bufferin, and laxatives on her bedside table at Newport. Maria added, however, that Sunny did not take sleeping pills or Valium after the first coma.

Her account of Claus's behavior as his wife fell into that coma was as breathtaking as it had been at the first trial. As Maria told it, Sunny had dinner with her family the night before and then sat in the library. Schrallhammer last saw Sunny that evening at eight o'clock in her bedroom, where she appeared to be asleep. The next morning, as Maria headed for the bedroom, she was intercepted by Claus, who told her Sunny had a sore throat and would not need her services. Maria did not precisely obey. Thinking Madam "would like a cup of tea maybe," she went off to fetch it. When she returned, she heard Sunny moaning in her room. Maria demonstrated those anguished moans for the courtroom.

"Aaaaaaaaah," said Maria, drawing it out. "Aaaaaah. . . . I knocked on the door and walked in. I saw Mrs. von Bulow laying on the bed with the right arm hanging out. . . . The arm was ice cold. . . . I was shaking her and I didn't get any response. . . . [Claus] was laying on the bed reading. . . . I told Mr. von Bulow she was unconscious and we should call a doctor and her mother. . . . He said, 'No, Mrs. von Bulow is asleep.' "

She returned to the room several times, she says. At two in the afternoon, she told Claus that if a doctor was not called she would call one herself. She was with Claus when he spoke with a doctor on the phone, and she heard Claus say his wife had an alcohol problem and "last night was one of those nights."

"I left the room," Maria said.

Why?

"Because it wasn't true, what he said."

SUNNY RECOVERED FROM THAT coma, and Maria began sleuthing. Two months later, in a closet in the von Bulows' Fifth Avenue apartment, she found a little black bag—in court, a disappointingly unattractive plastic calculator case—that contained three vials labeled Valium. Around Thanksgiving, when she looked in the bag again, she found needles, a syringe, and a vial labeled insulin. She showed the vial to Alexander and uttered her famous line. As is so often the case, the rerun was less satisfying—though it might have been because the defense, in a series of futile objections, threw off her timing. Whatever, the reading was flat. "For what insulin?" said Maria, quoting herself.

The next Christmas, Maria said, Claus told her to stay at the Fifth Avenue apartment instead of going with the family to

Newport. She objected, telling Claus, rather plaintively, "If I can go with her, I can do so many things for Christmas." Claus was adamant; he insisted that Maria had the flu, though Maria says she didn't. Two days after the family left, Claus called her to say that Sunny was in a coma again.

It was strong testimony, and Puccio—who had risen halfway out of his chair in anticipation—came at her head-on; perhaps he overdid it, compounding the sympathy for her. "It is a fact, is it not, that you in the past have lied under oath in an effort to protect Mrs. von Bulow," he began. He cited Maria's refusal, at the first trial, to discuss Sunny's divorce (Maria had once promised her mistress secrecy) and the maid's failure to mention Sunny's face-lift when asked in court about her sicknesses ("A face-lift is not a sickness," Maria explained).

Puccio also used notes from Maria's interview with Richard Kuh, a private lawyer hired by the suspicious family after the second coma. The notes had been denied the defense at the first trial—one of the reasons the conviction was overturned—and there were some on the defense team who'd hoped they would lead to a breakthrough. That didn't seem to happen. Though there were some discrepancies between Maria's interview with Kuh and her testimony in court, her overall credibility seemed to survive.

Hadn't she neglected to tell Kuh that she had seen needles and insulin in the black bag? demanded Puccio.

"I never knew that insulin is something so significant to people," Maria said.

"So it was only *after* the doctors brought up the high insulin level that you said, 'Aha, I saw insulin'?" pressed Puccio, bringing home his contention that Maria had fabricated the sighting in order to frame Claus.

"I mentioned it before to Ala and Alexander," said Maria. "Everybody knows that I said, 'For what insulin?' "

TWENTY-FIVE-YEAR-OLD ALEXander von Auersperg, a manager in E. F. Hutton's retirement division, also gave a strong, early boost to the prosecution. His style on the stand—a monotone voice, a straight-ahead stare—was matter-of-fact and understated. This might have been a psychological defense, for Alexander, despite his wealth, is a young man with a terrible position in life: His father, Prince Alfie von Auersperg, was in an automobile accident and now, like Sunny, lies in a coma. Even in a monotone, however, Alexander was moving. When he described the way he picked up his stumbling mother the night of her second coma and carried her into her bedroom,

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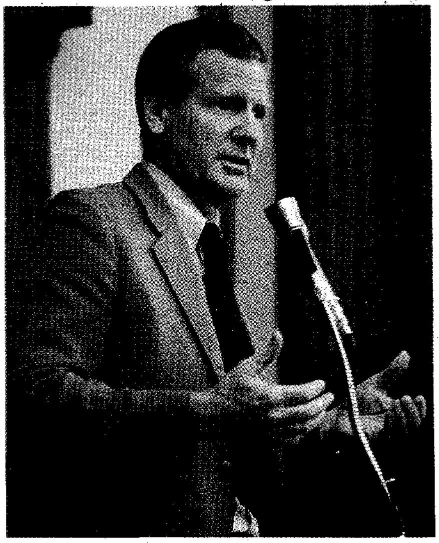
a woman juror in the front row gave him the sort of look Lois Lane used to reserve for Superman.

Alexander had been absent for most of the day in 1979 when his mother fell into the first coma. He was, however, able to provide a vivid picture of Christmas at Clarendon Court in 1980, the year Maria had been excluded. He testified that on December 20, his mother complained of headaches. That night, the family dined together and went to a movie. After coming home, Sunny went to her bedroom, then her bathroom, to change. She rejoined Alexander a few minutes later in the library. As she came in, she was drinking a ginger ale. Soon, her voice became slurred. According to Alexander, Claus asked her if she would care for something, and when she said yes, brought her some chicken soup. She ate it and became worse. She tried to pick up her ginger ale but was so weak, Alexander said, that it slipped through her fingers. When she tried to get up, she stumbled back into her chair. The young man carried his mother into the bedroom and told his stepfather she was ill.


Key witness: *Dr. George Cahill.*

The next morning at about eleven, Alexander asked Claus about her. "She's not up yet?" said Claus. Claus went to their bedroom, where, according to Alexander, he remained for ten minutes. Then he called Alexander into the bathroom. Alexander saw his mother on the marble floor in a pool of urine with her head under the toilet and her nightgown exposing her underwear. There was "a cut on her lip, she had a swollen lip, blood around her mouth.... She was cold.... Claus put two fingers in front of her nose and said, 'She's still breathing.'"

Later, Alexander searched the house for the black bag and found Claus's closet locked. Still later, he returned with a locksmith and a private detective. Poking around his stepfather's desk, in yet an-

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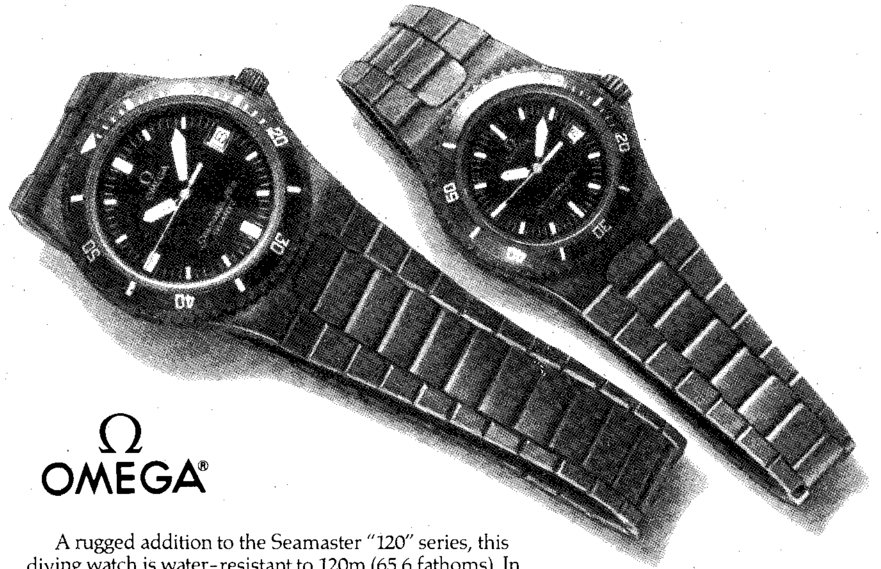

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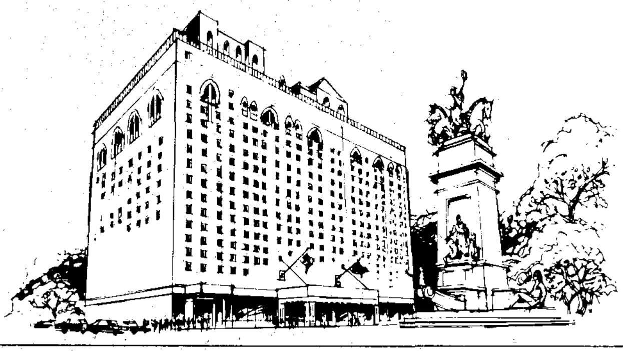

Photograph by Providence *Journal*/Picture Group.

other odd wrinkle to this case, he saw not only keys but a letter with the words "metal box." The keys unlocked the closet, and the metal box was found under a shelf. Inside was the little black bag, with its cache of drugs and needles.

Considering the way Puccio had come at Maria, it was expected he would attack Alexander even harder. He did not. He confirmed that Sunny's family, in the early days of her illness, had discussed paying Claus to "renounce any interest in her estate." He tried to establish that Maria (whom he repeatedly referred to as "Maria the maid," a strange reference before a jury of working people) was the architect of a terrible plot. He accused Alexander of greed.

Nonetheless, for a lawyer who usually operated with the delicacy of a Lexington Avenue express train, Puccio was restrained. "What can you do? He's a basically sympathetic witness," Puccio explained later. "His mother's in a coma, and he's basically honest—unlike that other one, that witch who lies through her teeth."

THE HEART OF THE PROSECUTION'S case is medical, and at this trial—even more than at the first—doctors have paraded to the stand. Much of the testimony has been dry and arcane, but the state was offering one dramatic new element of the crime: the Struggle Theory.

In his opening statement, DeSisto told the jurors that when Sunny was taken to the hospital in her second coma, "there were abrasions to her face and bruises on her legs; she was in a struggle." Later, in a hearing on the admissibility of testimony, DeSisto elaborated. "The defendant by some means drugged his wife, at some point injecting her with a needle with insulin, amyl-barbiturate, and Valium; then his wife became alert in some way and struggled with him."

Why this theory did not emerge at the first trial is a matter of some contention. Stephen Famiglietti told the Providence *Journal* it was because the theory was "based upon speculation." Henry Gemma contends it was because the first prosecution team did not understand the medical terminology. The theory came to the attention of the second team of prosecutors, according to Gemma, when neurologist Jeremy Worthington, who'd examined Sunny after the second coma, called and told them he believed Sunny had been injured in a struggle.

Eventually, a number of doctors were called to testify about the marks. Worthington himself said he saw scratches on her legs: "Five to seven I would estimate . . . six to eight inches long . . . shallow. . . . I felt they were fingernail scratch marks," he said. "That the patient had

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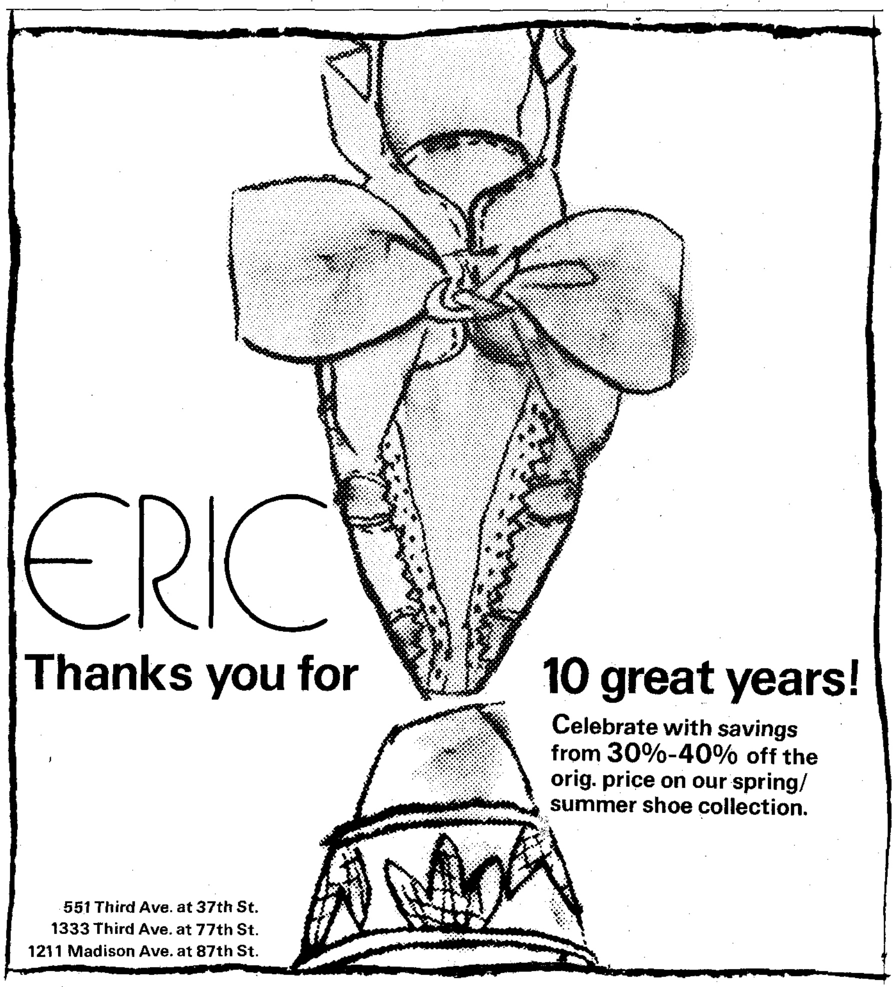

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been involved in some kind of fight."

By that time, the defense had heard enough. Local counsel John F. Sheehan, a beefy, white-haired man with the fleshy face of a well-informed hound, rolled up his sleeve, exposed a scratched forearm, and asked if Worthington could tell whether *he* had been involved in a struggle. The doctor could not.

Once again citing prejudicial testimony, the defense moved for a mistrial. The motion was denied, though Judge Grande ruled that while doctors could testify to the *presence* of scratches, theories were out.

THE PROSECUTION THEN GOT around to its main point: the accusation that Claus injected his wife with insulin, causing her blood sugar to drop and sending her into the comas. The state's evidence came out in a barrage of medical facts and figures: When Sunny was admitted to Newport Hospital after falling into her first coma, her blood sugar was a low 41 milligrams percent (100 is considered normal), and after being given dextrose, her blood sugar fell even lower, to 20—evidence, the prosecution says, that insulin was "eating" the sugar. The test for insulin that was ordered five hours after that coma did not show a particularly high level—72 micro-units per milliliter—but the prosecution argued that it was taken too late to be significant. After the second coma, Sunny was tested for insulin soon after arriving at the hospital, and the results showed the astonishing level of 216—evidence that is considered vital.

To counter the expected defense claim that Sunny brought on her comas by abusing alcohol and drugs and by eating too many sweets, the prosecution presented its own results. After the first coma, there was no evidence of barbiturates or alcohol in her bloodstream, the state's witnesses said. In the case of the second coma, where 1.06 milligrams percent barbiturates and .009 alcohol were found in her blood, prosecution experts argued that the amounts were not critical.

So it went at the first trial, and so it went again, with many familiar faces. Foremost among them was Dr. George Cahill, the medical star from the last trial, who said that he believed insulin was the direct cause of both comas. Cahill added, however, that because amobarbital was found in Sunny's system in the second coma, and because she was also suffering from hypothermia at the time, the causes of that coma were "more complex." In the course of a three-hour cross-examination, Cahill acknowledged that he might be only 90 percent certain of the cause. The next day, the state brought in Dr. Robert F. Bradley, a specialist prosecutors had held in reserve in the last trial. He did not waver: Sunny von Bulow's comas, he said, were caused by insulin injection.

But if Cahill and Bradley solidly supported the prosecution's case, another state's witness—Dr. Janis Gailitis—did not. A former chief of medicine at Newport Hospital, he was the doctor Claus called to Clarendon Court at the time of the first coma. "He made a frantic call for my assistance," Gailitis said in a medical narrative that was notable for its nonmedical asides. "The front door was open.... The house was beautifully decorated. I was helped out of my coat. I entered her bedroom—a good-sized room. She was blue and struggling for breath.... She vomited and stopped breathing. I pinched her nose and put my lips on her lips, vomit and all."

It was clear from the beginning that this witness was resistant. Gailitis, 69, repeatedly claimed a faulty memory. He said the hospital record was "lousy." Finally, with the jury out, he got down to what had been bothering him in the three years since the last trial: The prosecutors, that first time, had misrepresented his testimony, he said.

In hospital records at the time of Sunny's first coma, Gailitis had listed the possible reasons for the coma as bronchial pneumonia, choking on vomit with subsequent cardiac arrest, and hypoglycemia (low blood sugar) of "undetermined" origin. He now said the prosecutors had "rehearsed" him and stressed the hypoglycemia diagnosis—the only opinion that fit the state's case.

With that, the defense moved that the first charge of attempted murder be dismissed. After a hearing, no wrongdoing was found the charge was not dropped. But when Gailitis took the stand, he told the jurors that low oxygen from choking, not insulin, was at fault. Outside court, Puccio gloated. "Our witness was Dr. Gailitis," he told reporters. "I think he was pretty good."

Dr. Richard Stock, Sunny's longtime Park Avenue physician, took the stand and tried to explain that Sunny was not the depressed alcoholic suggested by the defense. "From an emotional point of view, she was sunny—radiant, pleasant, cheery, placid, kind," the doctor said. "She was in no way sad, melancholy, or depressed."

Yet there was something disturbing about his testimony. From May 1976 to October 1979, the doctor wrote prescriptions for Seconal and Valium for this "radiant" woman. In 1979 alone, he prescribed 180 capsules of Seconal and 90 five-milligram tablets of Valium. What's more, this woman of "excellent" health had been laxative-dependent since she was sixteen.

Stock's presence on the stand seemed,

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perhaps more than anyone's, to upset von Bulow. "That's a man who could have *done* something, instead of staying on Park Avenue saying, 'Yes, Ma'am,' to his rich patient," said Claus during a court recess. "That's what burns me up."

EARLY IN THE TRIAL, ANDREA Reynolds gave her theory why Alexandra Isles hadn't been cross-examined at the first trial. "Claus was too much of a gentleman," Andrea said.

But would Claus forbid it again?

"*I* won't let him," she said.

As the weeks rolled by, however, it appeared that *no* one was going to get to question Isles. She'd been openly ambivalent about testifying against her lover in the first trial, and, according to Andrea and others, she'd been shunned in some circles afterward. This time, Alexandra left the country before a subpoena could be served.

She had made up her mind to be "done with it" long ago, according to former lover John Simon, the theater critic for *New York*. "She feels she's done her bit, and if the state of Rhode Island f---s up, it's their problem," Simon said.

It was a problem the state might have prevented; subpoenas were prepared in February, but no attempt was made to serve them until March. By then, she was gone, and with her went the prosecution's most compelling witness for a motive. The state claims Claus wanted to murder his wife to marry Alexandra, and at the first trial, she testified about giving von Bulow an ultimatum: Divorce Sunny or end our affair.

With the dog days of medical testimony out of the way, the tabloids made much of the Simon romance. The defense also enjoyed itself. Simon's relationship with Alexandra proved her affair with Claus could not have been serious, Puccio said outside of court: "All the time she was supposedly dating Claus, her main boyfriend was John Simon."

That, Simon insisted, is "totally ridiculous. She was very much in love with Claus, totally faithful to Claus, and, try as I might—proposals of marriage, promises of undying love, taking an interest in her problems with Claus when he was treating her badly—I could not win her back." Today, though, her feelings for Claus have changed, Simon said. "She has absolutely no use for him—but absolutely none."

With Alexandra unavailable, the state was reduced late last week to bickering with the defense over admission of her previous testimony, whether in transcript or audio form. For a live motive witness, the state had to rely on banker Morris Gurley, who could again explain that, in the event of Sunny's death, Claus stood

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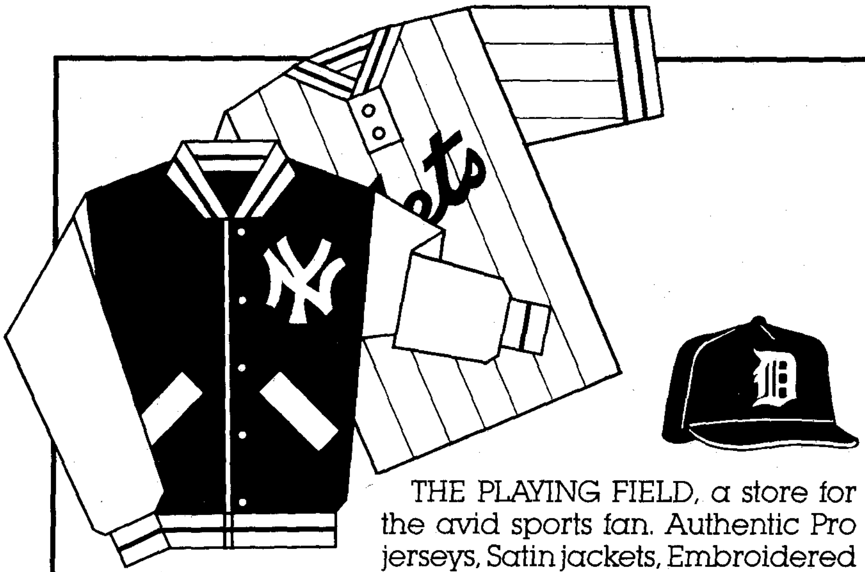

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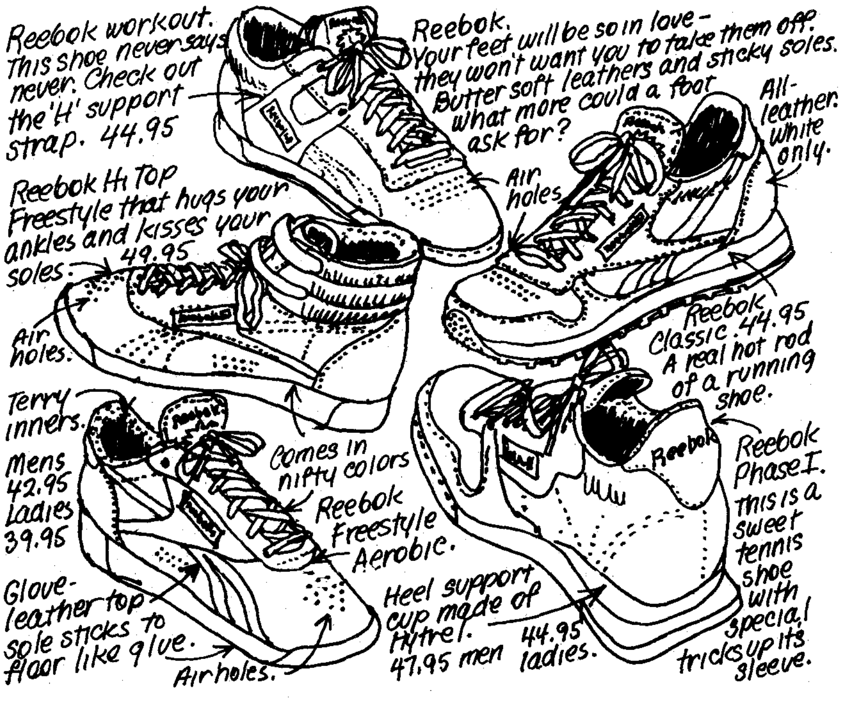
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to gain about $14 million, including the Fifth Avenue apartment, in which he's been living with Andrea, and Clarendon Court.

With the state claiming that insulin was the means for the attempted murder, it will now be up to the defense to deal with that killing substance. Puccio et al. will try to do that in the following way: They will claim that Maria *never saw* a bottle marked insulin in the black bag. They will claim that the washings from the hypodermic needle in the black bag, which contained a high percentage of insulin as well as traces of Valium and amobarbital, were the results of faulty testing (in the first trial, the defense team did not dispute the findings on the needle but claimed that Sunny, in an attempt to lose weight, had injected herself with insulin). They will argue that Alexander, in collecting samples of drugs from his mother's bedroom and his stepfather's study, mixed up drugs, and that, in any case, Sunny freely dipped into the contents of the black bag.

Sunny, according to Puccio, will emerge as "a woman who over the last years of her life suffered severe emotional disorders and marital anxieties. She had become accustomed to a number of very dangerous and powerful drugs prescribed to her by her rather *liberal* Park Avenue doctor." Her permanent coma, the defense will claim, came about after Sunny had taken a combination of alcohol and drugs and slipped on her cold bathroom floor, where hypothermia complicated her condition. In the case of her first coma, the defense claims, she "had obviously been drinking the night before, became very ill, and aspirated her vomit."

"The prosecution proved that in its own case," said Puccio, referring to the testimony of Gailitis. "How can we improve on that?"

What about Maria's reports of Claus's apparent unconcern?

"Gross exaggeration," said Puccio.

And the money Claus stood to inherit upon his wife's death?

"He would have gotten a tremendous settlement in the case of divorce," Puccio said. "One good thing is [Sunny's] track record. When she got rid of Alfie von Auersperg, he got a tremendous fortune."

Finally, will Claus testify this time?

Puccio is noncommittal. "I'm not one of those people who think you have to put the defendant on the stand," he said. "And I don't think Claus von Bulow's testimony is going to affect the battery of medical people. We'll see. If we have to use him, we'll use him." ■

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By Corky Pollan

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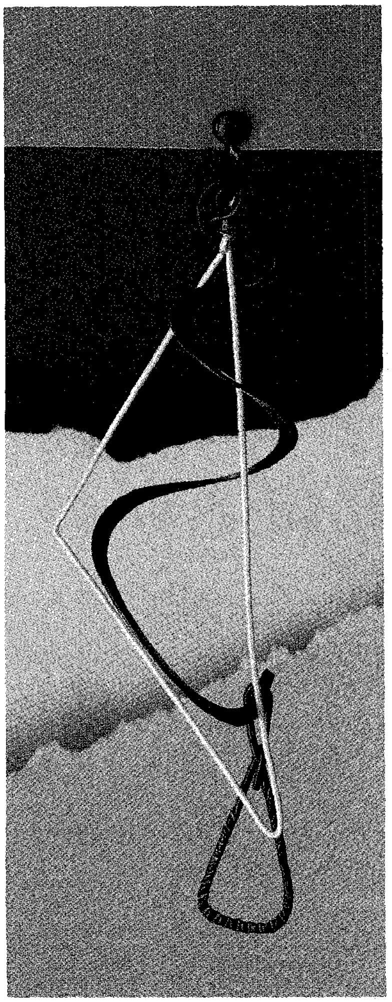
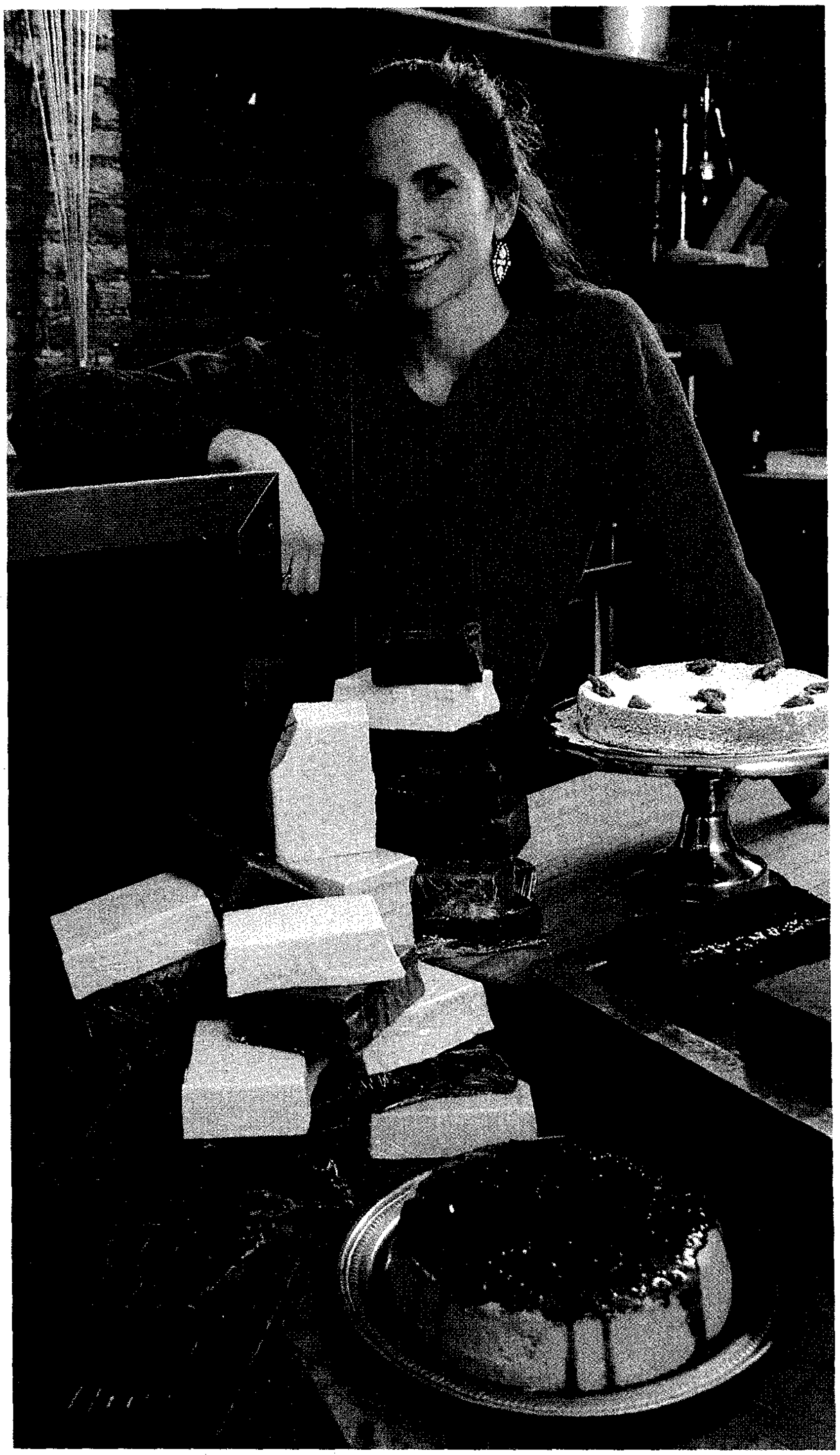
SWEATSHOP/*381 Amsterdam Avenue, near 78th Street/595-8518*





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ATLANTIC PANTRY/*139 Atlantic Avenue, Brooklyn/(718)596-0088*

Photographs: left, William Guillen; right, Ted Hardin. Opposite page: top, Ted Hardin; bottom left, S. Baker Vail (model: Timothy Edward Dunn of Zoli; glasses from My Optics; belt from Barneys New York); right, Richard Felber.

Other Choices, Other Rooms

The Alice of Alice's Antiques is actually Bill Hemingway, who began selling antique furniture on Columbus Avenue years before it was yuppie territory. (He's the supplier of all those cast-iron beds and Victorian wicker chairs to all those co-op'ed digs above 65th Street.) Later, Bill and his associate, Gail Malmuth, began to focus on Art Deco furniture, which they knew would fit splendidly into rambling West Side apartments. And so, two weeks ago, Alice's Studio was born. In addition to a signed Paul Pierre Montagnac *bibliothèque* ($10,000), Handel lamps ($3,500 and $3,800), and a Leleu armoire, there are torchères ($950 to $1,600), hall stands ($1,800), and Art Deco jewelry ($50 to $200). Most of the pieces are French, because "the craftsmanship and polishing is so superior." All of them are European. And in his new shop, Bill can indulge his flair for interior design ($150 for an hour's consultation).
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Not Beach Boys stuff or sixties cool, this iridescent cotton shirt is the kind that would have been in Grandpa's closet. Found in an old store in Albany and never worn, a group of originals has surfaced just in time to challenge the latest wave of shimmery designer shirts to hit our shores. Their price tag ($28) might seem steep by sixties standards, but it's pleasantly gentle by our own.
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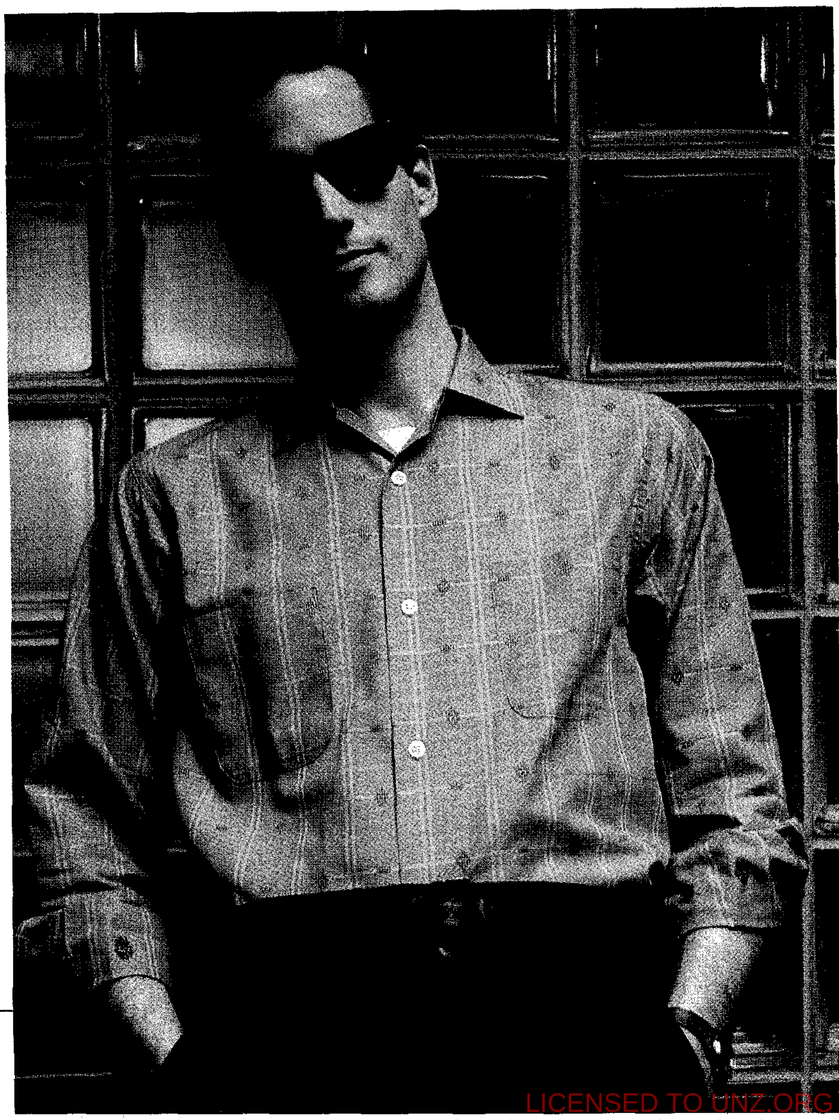

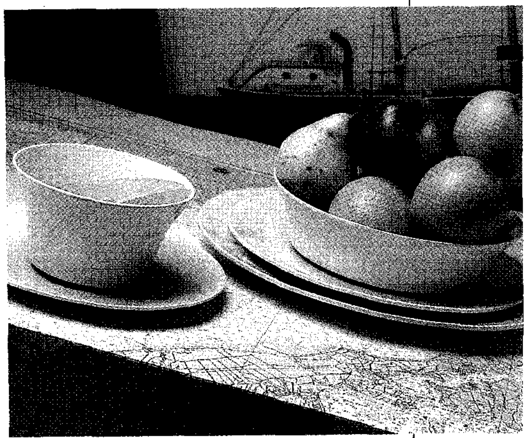

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INSURANCE AGAINST AIDS?

"...Isoprinosine has the ability to stimulate a weakened immune system, the body mechanism most affected by the AIDS virus..."

AFTER A YEAR OF FREQUENT ILLNESSES that started with night sweats, spiking fevers, and repeated infections, Tony developed lymphadenopathy, an enlargement of the lymph nodes. His doctor confirmed his worst fear—many of his symptoms often preceded AIDS.

AIDS, or acquired immune deficiency syndrome, leaves its victims defenseless against simultaneous and often fatal invasions by numerous micro-organisms and cancers. Tony's condition, known as AIDS-related complex, is not invariably progressive—no one is currently certain whether a person with these symptoms will get the disease. But he was considered to be at risk. "I was sure I was going to get AIDS," says Tony. So when he was asked to participate in a brief experiment with a drug that might help restore his immunity, he eagerly accepted.

For one month, Tony and a small group of men with symptoms similar to his were given tablets of either a placebo or varying doses of the drug Isoprinosine. Subsequent blood tests showed that for most of the subjects the drug boosted depressed immunity toward a healthy level while not interfering with normal immune functions. These provocative findings, recorded last year, spurred the launch this past January of fourteen similar Isoprinosine trials in several hundred subjects around the country—the largest AIDS-related drug test yet.

No long-term Isoprinosine studies have been conducted on patients with advanced AIDS; one short-term study showed it had no effect on their mortality. "We shouldn't use it in dying patients, because it hasn't a chance of working," says Paul Volberding, M.D., chief of oncology and director of AIDS activity at San Francisco General Hospital. Yet he, too, hopes that the current trials will prove the drug's preventive potential.

To date, Isoprinosine, an inexpensive derivative of a nucleic acid (generic name, inosiplex), has been approved in 72 countries to treat colds, flu, measles, mumps, chicken pox, hepatitis, encephalitis, and several forms of herpes. In this country, though the FDA has not yet officially licensed the drug for sale, it has approved both the current AIDS trials and, as of May 10, use of the drug on what it terms a compassionate basis. This means doctors can get the drug for individual AIDS patients. Isoprinosine is also used this way to treat children with SSPE—subacute sclerosing panencephalitis—a rare and usually fatal complication of measles.

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Wonder drug: *A potentially formidable weapon against viruses.*

Isoprinosine seems to stimulate the body's weakened defenses while re-establishing the intricate and critical balance among a myriad of immune functions. This means the drug may soon be the first formidable weapon of its kind not only to treat many deadly viral ailments but also to prevent and possibly to cure ills as seemingly diverse as diabetes, rheumatoid arthritis, and cancer—and even to diminish the ravages of aging. Along with other similar compounds, Isoprinosine represents "a new frontier in drugs," says R. David Miller, M.D., director of the infectious-disease division of obstetrics and gynecology at the University of California at Irvine.

Scientists could not even have envisioned such a frontier until recently. For two decades, they had a basic understanding of antibodies, the blood-borne proteins that kill invading organisms. But in terms of the relationship among the complex components of immunity, "we were dealing with phantoms," says Miller.

Yet as research progressed, prominent investigators such as Emil Frei, M.D., director of the Dana-Farber Cancer Institute and professor of medicine at Harvard Medical School, began to have more confidence in helping the body heal itself. "As the molecules of immune function became known," says Frei, "it seemed possible to modulate specific aspects of immunity" with immunomodulatory drugs. But preliminary experiments with various promising immunomodulators proved that what worked in the test tube did not always work with patients.

Then, in 1981, came AIDS, the most severe derangement of immunity ever encountered in modern medicine. Victims are often afflicted with up to 26 viral, bacterial, and fungal infections, as well as several types of cancer.

"Unraveling the AIDS question dramatically increased our knowledge of immune functions," says George Bekesi, Ph.D., director of the immunology laboratory of the cancer center at Mt. Sinai School of Medicine. "We learned more in three years than we had in fifteen." Yet, because of AIDS's high mortality rate and unknown etiology, a rare investigative opportunity soon became a frantic search for a treatment: As Mathilde Krim, Ph.D., a research biologist at Memorial Sloan-Kettering Cancer Center and chairwoman of the AIDS Medical Foundation, recalls, "We were willing to try anything that had a chance."

One likely candidate was interferon. But while it helped shrink tumors in AIDS patients with the rare cancer Kaposi's sarcoma, it seemed to enhance growth of other cancers and either had no effect on infections or helped them flourish. Other immunomodulatory agents proved un-

Photograph by William Guillen.

predictable or clinically ineffective.

Meanwhile, for several years in his lab at Mt. Sinai, Bekesi had been exploring the phenomenon of immune suppression in cancer patients who had been undergoing chemotherapy. Intrigued by French and domestic reports that Isoprinosine restored depressed immune functions in the white blood cells of cancer patients, he launched a series of trials that confirmed what he had read.

As these trial results were coming in, Bekesi began reviewing early lab reports on the blood of AIDS patients. He realized he was seeing a spectrum and degree of immune malfunction related to what he had found in cancer patients. In testing Isoprinosine on the blood of AIDS patients, he got the same tantalizing evidence of immune-factor normalization. And he became convinced of Isoprinosine's potentially limitless application by the fact that the drug "does not overstimulate" any particular immune function.

The results of Bekesi's tests aroused the interest of Greenwich Village internist Joyce Wallace, a quarter of whose practice is made up of gay men. And two additional trials helped her define her test population. One, done by Michael Grieco, M.D., at St. Luke's–Roosevelt Hospital Center, tested Isoprinosine in end-stage AIDS patients and found it had no effect on mortality. But since nearly all immune-system cells and functions are wiped out in advanced AIDS, says Wallace, "there was nothing left to stimulate." The other study, by Bekesi, showed that of 100 apparently healthy gay men who volunteered to have their blood tested, 72 showed the same profile of immune suppression as those with AIDS.

Given these results, Wallace felt the best test of Isoprinosine would be in those suffering from AIDS-related complex and lymphadenopathy. If successful, such a test might indicate that the drug could slow the development of the disease. But considering that AIDS has an incubation period of three to five years, Wallace points out, the trial, which lasted only a month, was too short to observe significant long-term results. Still, these data convinced the FDA to explore the drug's potential on a wider basis.

A healthy immune system will attack anything it considers foreign: germs, pollen, transplanted organs, and mutant body cells that could become cancerous.

While several complex biochemicals also come into play, the mainstays of immunity are two types of lymphocytes (white blood cells): B-cells and T-cells. Upon its first encounter with an invading organism (or the weakened fragment that is a vaccine), a B-cell manufactures antibodies, proteins that fit the exterior of an invading organism as a key does a lock, and kills it. At the same time, a companion cell records the antibody formula in its nuclear memory bank, conferring life-

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Viruses can severely compromise the immune system. Instead of producing toxins, as bacteria do, viruses penetrate a host cell, subverting that DNA with its own and transforming the host into a virus factory. Invulnerable to antibiotics, most viruses can be affected only by substances that poison host cells as well.

The most vicious trait of many viruses is their ability to destroy the immune system by invading and killing lymphocytes, setting the stage for invasion by other infections and cancer. Among the most damaging is HTLV-3, the virus recently identified as the main cause of AIDS, and viruses in the herpes family.

California's Miller recently completed an Isoprinosine trial on patients with genital herpes and reports observing that the severity and frequency of outbreaks were greatly reduced and in some cases eliminated for long periods of time. The drug may also repair possible herpes-inflicted immune damage.

Another cause of immune suppression is cancer. For reasons as yet unknown, many forms attack the immune system as well as specific tissues and organs. Furthermore, chemotherapeutic agents are also immunosuppressors, causing impaired immunity just when the body needs its defenses most. The work of Bekesi and others indicates that Isoprinosine may soon be used to treat cancer.

Recent human trials here and abroad suggest that the drug might also be employed against autoimmune disorders—those in which the body attacks itself. In one recent Belgian study, Isoprinosine produced complete remissions in 60 percent of patients with moderate to severe rheumatoid arthritis. And it restored immune balance in mice with systemic lupus erythematosis, a connective-tissue disease also found in humans.

Several prominent researchers contend that juvenile, or Type I, diabetes may be an autoimmune disorder: As a result of a genetic predisposition, or possibly an overreaction to a virus, the diabetic's immune system destroys the insulin-producing cells in the pancreas. In German studies, certain Isoprinosine-treated patients were able to maintain their insulin output.

Another area in which Isoprinosine could be effective is in reversing the aging process as it relates to the immune system, according to John Hadden, M.D., director of the immunopharmacology program at the University of South Florida in Tampa. Isoprinosine, he explains, is a "thymomimetic" agent, meaning that it mimics the effects of the thymus gland. The thymus, located in the lower front of the neck, produces several hormones that have a special influence on the immune system. The gland's efficiency declines with age, possibly because it decreases its hormone output after age 40. (The thymus is usually destroyed in AIDS patients.) Isoprinosine, says Hadden, seems to replace the thymus chemically. A study at the Medical University of South Carolina in Charleston has shown that aging hamsters treated with the drug showed signs of renewed thymus activity and enjoyed longer-than-usual life spans.

Isoprinosine's developer, Alvin Glasky, Ph.D., created Isoprinosine in 1971 as a memory enhancer. But when some of his subjects who coincidentally had the flu recovered much more rapidly than usual, he suspected he had something far more potent—and lucrative—at hand. Bolstered by what he tallies as 1,500 trials, Glasky, now president of Newport Pharmaceuticals, the small California manufacturer of the drug, says that "all the things that made it look like snake oil now seem reasonable."

Consequently, despite lack of official FDA approval, many people with herpes, autoimmune disorders, and AIDS-related complex who have read about the drug in medical journals are traveling to Mexico and Latin America, where it's available over the counter, or to England, where it is sold by prescription as Imunovir. It has also been approved for specific uses in France and Canada.

Except for a brief elevation of uric-acid levels in the blood, Isoprinosine has no side effects, even in those who have taken it for several years. Still, Mt. Sinai's Bekesi worries that if people begin to seek it without a doctor's supervision "a potentially useful drug might get a bad name."

Isoprinosine is not, however, the only immunomodulator around. Pairing two or more, or administering immunomodulators with traditional drugs, will likely be the most effective way to deal with different diseases. One possible duo for combating established AIDS and possibly cancer, says Hadden, is interferon and Isoprinosine because of their potential for complementing each other.

Even if the results of the first of the 28-day AIDS trials look good, they won't prove that Isoprinosine is a preventive agent. While short-term tests are an essential first step, researchers emphasize that restoration of immunity is a slow process and that symptomatic improvement has occurred in patients with other diseases when Isoprinosine has been administered for a much longer time.

Meanwhile, while two of his friends have died of AIDS, Tony's condition has not worsened. He's currently off medication and relying on vitamins and an altered life-style to maintain what he acknowledges is a holding pattern. "I'm feeling fine," Tony says. And if the new drug trial is a success? "I'd definitely consider taking Isoprinosine again." ■

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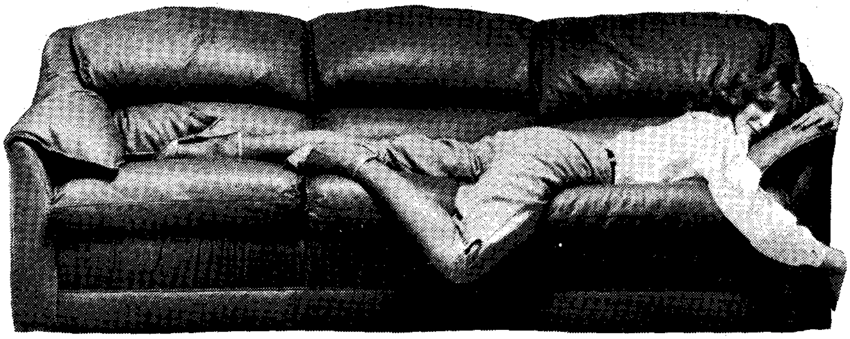

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AMAZING GRACE

"...Among the touchingly youthful dancers in the School of American Ballet programs, one glimpsed tomorrow's stars..."

THE ANNUAL **School of American Ballet Workshop Performances** (given this year at the Juilliard Theater on May 18 and 20) are showcases for the advanced students in the academy that feeds the New York City Ballet as well as other companies here and abroad. The senior division of the school draws some of the most gifted aspirants in the country, and the soloists in these displays are the cream of this already highly select crop. So one of the hard-to-come-by tickets to the Workshop promises its holder not merely the sight of prodigious accomplishment by touchingly youthful dancers but also a glimpse of tomorrow's stars.

The SAB faculty represents most of the main styles of classical dancing and includes representatives of the Russian school, both Kirov (poetic) and Bolshoi (athletic) divisions; the Danish school, which produced several of the City Ballet's male principals; and the American school developed by Balanchine after he encountered the long, lean bodies, the syncopated rhythms, the casual air, and the frenetic speed of the New World. The repertory for the Workshop programs customarily reflects this heritage, and this year's was no exception. Balanchine was represented in both his architectonic and his Broadway modes—by *Concerto Barocco* and *Who Cares?*, inspired, respectively, by Bach and George Gershwin. The traditional Danish entry from August Bournonville was the pas de deux from *Wilhelm Tell* (music by Rossini), in which sunny, yokelish charm must cover devilish feats of petit batterie. In the slot usually occupied by a Petipa entry, there was *Sonate di Scarlatti*, by Peter Martins in his post-Balanchine vein; in its own way, it was as rigorous a test of the young dancers' technique and aplomb as last year's production of excerpts from *The Sleeping Beauty*.

As one has come to expect, the stagings were careful and stylish, and the performances were never less than very good, here and there breathtaking. The overall training produces dancers who are lithe, fast, precise, and musical. The only quarrel one might make with their schooling is its tolerance of flyaway arms, imitated from the parent company.

A dim *Dim Lustre*: *ABT's Leslie Browne.*

If the City Ballet has room for them, there are some half-dozen young women who are ready for its ranks. I was particularly taken by Barbara Britton, who has a profound adagio; Allison Brown, a fresh-faced athlete who might be Merrill Ashley's kid sister; Margaret Tracey, a delightful soubrette; and Heather Jurgensen—long-limbed, reed-thin, and sultry. Beautiful Myrna Cameron, with her lovely line and wildcat energy, is already an apprentice with the company.

Among the young men, Brian Reeder, with his pure style and modest manner, is easily the outstanding candidate in the danseur noble category. My favorite of all the performers was Christopher Stowell, the son of Kent Stowell and Francia Russell, former City Ballet dancers who now direct the Pacific Northwest Ballet. The young Stowell, small, with a Peter Pan face, is an accomplished technician with an utterly engaging stage personality. Another second-generationer, Nilas Martins (the son of Peter Martins and the Danish dancer Lise la Cour), displayed the buoyancy and deft footwork encouraged by the training he has received in the Royal Danish Ballet's school. The scions of ordinary folk were splendid, too, among them Jerome Kipper, Damian Woetzel, and Ricky Marsden, whose crest of flaming hair and cheeky presence make him as noticeable as a perching cardinal.

ANTONY TUDOR'S *Dim Lustre,* CREATED for **American Ballet Theatre** in 1943 and seen in revival in the company's current engagement at the Metropolitan Opera House, is about the kind of atmosphere and emotions—elusive but potent—that ballet is uniquely able to express. Set to Richard Strauss's *Burleske* in D minor for piano and orchestra, it describes an encounter in an Edwardian ballroom where, amid the intermittent entrances of hectically waltzing couples, a man and a woman, lovers or about to be, allow little incidents to evoke memories of past romance. The woman recalls a springtime love, all youthful innocence, and later her first experience of full-fledged physical passion. The man remembers a trio of *jeunes filles en fleur* from which he draws one away for a fleeting embrace, then a piquant liaison with a Continental coquette. At the end of these reveries, the couple part, their present attraction too fragile to compete with what has gone before.

Although the piece has never been counted as one of Tudor's masterworks, it has considerable emotional power and a distinct charm. Tudor conjures up a subtle array of surging feelings and a mood of heady nostalgia, without once allowing you to entertain the idea that words or even conventional mime gestures might be necessary to elucidate these matters of the heart. The steps themselves seem to disappear; you hardly remember what they were, only their effect. Unfortunately, the ballet requires an ensemble of actor-dancers that ABT no longer possesses. The roles created by Nora Kaye and Hugh Laing, both powerful theatrical presences, were here

Photograph by Martha Swope.

danced adequately, but no more than that, by Leslie Browne and John Meehan. Only Anna Spelman's portrayal of the hero's French flirtation came fully alive.

The revival production uses the original Motley designs, with the chandeliered ballroom and the subsidiary waltzers' costumes in shades of rusty red, the principals in luminous white, and the figures from the past in ghostly grays. At the initial performance, the all-important transitions from reality to dream, marked by blackouts and brief mirror-image duets for the principals with their "reflections," were marred by faulty timing. ABT should remember why it honors Tudor on its roster with the title Choreographer Emeritus and get these things right immediately.

THE PROGRAM OF **David Gordon**'s "Constructions," performed by his Pick Up Co. at the Joyce Theater, contained passages that were ravishingly beautiful, others that were dreadfully tedious. The bleak areas had to do mainly with excessive repetition. In *My Folks* (an entry in the obligatory "roots" category), Gordon shows us for 45 long minutes what configurations can be concocted with several rectangles of cloth, a hackneyed undertaking that not even his demonstrated cleverness can revitalize.

All of the *Offenbach Suite* and the early parts of *A Plain Romance Explained* (to nocturnes by John Field)—the two works danced without a break between them—provided typical Gordon pleasures. The Offenbach treads delicately and consistently the fine line between quotidian movement and dancing. Between the most neutral stretches of walking, classical steps are isolated in their unembellished beauty, while a string of ordinary gestures—wiping the nose, Simon Says moves—is executed so objectively and lyrically, it begins to look like something from Fokine. The highlight of the work is the duet Gordon has made for himself and Valda Setterfield, his wife—burly pedestrian meets silver-haired sylph—in which she keeps climbing into his arms to lie cradled there, one arm draped over his shoulders as if they were a sofa back, as elegant and serene as an odalisque.

This idyll is followed by a frenetic solo for Keith Marshall, who half dances, half marks, his own duet with an invisible lady, keeping up the kind of verbal obbligato customarily reserved for the rehearsal room—"I pick her up"; "no, that's wrong"; "meanwhile *they* do *this*." On the last, Gordon and Setterfield reappear for a little reprise of their material, and Marshall, shooting a sharp, furtive glance at their embrace, finishes his own moves with a muttered "All the while thinking, she's with *him,* not with *me.*" Needless to say, the pas de trois that follows is right out of Noël Coward. ■

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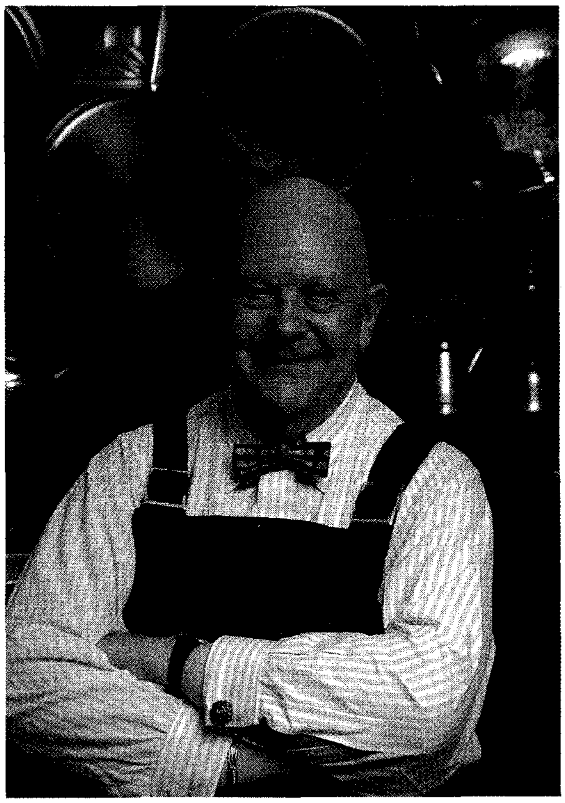
Joy of Cooking was clearly a Bible. As a child, I must have assumed it was written by prophets and saints. Fannie Farmer? A name of such alliteration and rural evocation had to be fictitious, I imagined . . . like Betty Crocker and Aunt Jemima. But James Beard was clearly visible as he made his rounds, teaching, tasting. Wreathed in chins, he smiled at me from the cover of my very first cookbook. As a primer it was perfect, assuming no knowledge. "If you are among those who have never boiled water, this is what you do: Fill a saucepan with cold water and put it on the stove. Adjust the burner to high."

I cannot believe that there is an American chef or a culinary professional—writer or editor, teacher or critic—whose life he did not touch. Many of us studied with him, meeting over seven pounds of mushrooms to be minced and squeezed into duxelles, long before we realized that his world was to be our world too. I cannot count how many hours we food worldlings traded gossip over bites of honeyed ham and pesto'd noodles in his garden and sun-drenched greenhouse dining room, honoring an endless parade of cookbooks by his extended "family" of cronies and protégés. And we are gathering again next week to celebrate Jim.

Reading his autobiographical *Delights & Prejudices* has imprinted an indelible image of the young Jim in my mind. Being a Westerner, Oregon-born, made him seem somehow mythically American. I who had grown up in a midwestern Velveeta cocoon envied him his boyhood Dungeness crab; the salmon and great razor clams; the Welsh rabbit of the Chinese houseman, Let; even the chicken jelly from the time he was three and "lay abed with malaria . . . refusing all food except spoonfuls of the most superb chicken jelly that ever existed."

Of course, I would find my way into his booked-seasons-ahead cooking class. It was in the brownstone west of Sixth Avenue with the subway rattling below, before he moved to West 12th Street and turned a medical lab into a dream kitchen. What a shock to find red-and-black ranges that switched on if you leaned against a button—electric stoves, what a perversity, we muttered. "I hate the smell of gas," he would say. Self-taught, by Dione Lucas refined, and by *Mastering the Art of French Cooking* mesmerized, I considered myself a journeyman cook. In Jim's kitchen, I first suspected how far I had to go. His knife caddy alone was a challenge—dozens of handles, impressive tools of unimagined specialization at the ready. "I can't resist knives," he would say.


A man's place: *James Beard in the kitchen, 1975.*

I remember exotic cooking liquids—vanilla-bean-steeped cognac, for instance, stored in old Guerlain cologne bottles—and behind the shower curtain in the bathtub, a cache of Chinese porcelain. Even the toilet paper was a declaration of sensuality, the ultimate in softness from somewhere down south.

He would sit inside the U formed by those infernal ranges, his amazing bulk balanced on the tiniest wicker perch, then rise to show the proper twist of wrist required for the perfect omelet, his hand on top of yours timing the wiggle. And he would demonstrate how to make supernal thick mayonnaise using only a fork on a dinner plate, the fork almost lost in his huge hand. The power was awesome. He could knead a pound of bread dough in one hand. One class remains unforgettable because I still use the recipe for lamb poached in a peppery broth and served with a Mediterranean mince of raw garlic, black olive, lemon peel, and parsley. Indeed, there was garlic in every dish that night (except for the plum tart). No wonder I still feel too much garlic is never enough.

When Jim initiated his seminars on taste, I was there. He had us compare a dozen peppers for heat, explore the salinity of assorted salts and the pungency of oils, and we proved that a properly frozen roast properly cooked was in no way inferior to a similar roast fresh. I'll never forget Jim's face as he sliced the brisket and popped a big chunk of fat into his mouth. "I'm definitely a fat boy," he cried, with the mischievous grin that seemed to say, Aren't we lucky to get paid for living like this?

If we trace the evolution of Jim Beard's taste through his twenty food books, we see how it provoked, inspired, affirmed the evolution of American taste. The early *Fireside Cookbook* fueled a new generation of outdoor cookery. His image lured men into the kitchen. And his *American Cookery* surely nurtured our new pride in the American kitchen. "We're Americans, with a whole melting pot of cultures behind us, and we don't have to do things the classic way," he wrote in *Beard on Pasta*. "We can do as we please."

Photograph by Dan Wynn.

Asked to do a soup cookbook, he declined. "I love soup," he told his editor at Knopf, Judith Jones, "but I really only love half a dozen soups. I think of soup as something where you open the refrigerator and use whatever happens to be there." Would he suggest someone to do a book on bread? she asked. A few months later, he called, and recommended himself. "There is no smell in the world of food to equal the perfume of baking bread," he wrote.

For restaurant consultant and writer Barbara Kafka, who traveled with him and flipped the heavy skillets when he could not, Jim's influence is clear. "He was a man of the world, traveled, complicated. He was comfortable everywhere, and he helped make Americans comfortable. He was large in every way. He was generous, and generous with his ideas." The greatest restaurateurs borrowed his stream-of-consciousness food musings to create their menus. For Joseph Baum, putting together the Four Seasons, for that institution's later renaissance under Paul Kovi and Tom Margittai, and for Baum's Windows on the World, Jim's taste memory was a vast repository of ideas.

Jim had style. He was dazzling in his black-and-white-checked, cape-collared greatcoat, and he made the blue denim smock elegant. He despised the word "gourmet"—*gourmee,* he would pronounce it, and say, "*Gourmet* is a magazine." He would have loathed the idea that he helped make American food chic. He hated chic. "He restored our pride in great American foodstuffs," Judith Jones observes. "He made American cooking honorable."

Like the gifted musician with perfect pitch, Jim had unerring taste. He defied tradition, never using the same china pattern for two courses, reminding us how satisfying it is to eat in the kitchen ... defying doctor's orders every day in fact as well as fantasy. "I could be on a desert island and just have plenty of good bacon and be very happy," he told a reporter from *Cuisine.* "And hams. I grew up in a family that believed it was *shocking* not to have a cooked ham in the meat safe all the time."

One morning four years ago, when I could not escape the demand implied by a Sunday *Times* headline—MEALS-ON-WHEELS SCRIMPS TO FEED AGED—Jim was the first person I called. "Don't you think we could fill some Christmas baskets?" I asked him. He had read the same story. "Of course," he replied. "But shouldn't we do something about getting these people weekend meals?" He phoned Barbara Kafka, she phoned twenty restaurateurs, and I reached Sugar Foods president Donald Tober and restaurateur George Lang, setting off a chain of responses. And Citymeals-on-Wheels was created to find funds to help feed our city's homebound elderly—neighbors whose austere existence is such a pitiful contrast to the privilege, indeed the excess, of our own.

Jim helped many gifted cooks find their own perfect pitch. For the less gifted, he left his recipes and the legacy of joy—the dedication to pleasure and to sharing. At 78, he published *The New James Beard* because he never stopped being new. At 81, he could not tie his own shoes, but he sailed to Alaska and planned a cruise of the South China Sea. He'd been very ill many times and always bounced back—by will, I thought, and a hunger for life. Days before he died, in January, he talked with Larry Forgione of An American Place about an extraordinary party planned by Forgione and Jonathan Waxman and Melvyn Master of Jams. It would be a gathering of American wine-makers and a dozen chefs from across the country—his pets and protégés among them—to mark his eighty-second birthday and benefit Citymeals, the cause he championed.

And so the chefs are gathering: from California, Wolfgang Puck, Alice Waters, Jeremiah Tower, Mark Miller, and Bradley Ogden, joining Paul Prudhomme from New Orleans, Jimmy Schmidt from Detroit, Edna Lewis from Chapel Hill, and the New York contingent, Forgione, Waxman, the Four Seasons' Seppi Renggli, and Felipe Rojas-Lombardi of the Ballroom. The night of June 3, 850 food lovers and friends of Jim's will assemble in the vast restaurant complex at the heart of Rockefeller Plaza.

Chefs will be stationed in the Sea Grill, Savories, the American Festival Cafe ... in the kitchens themselves and in the magical Summer Garden, offering skewered salmon cheeks wrapped in bacon, red-pepper pancakes with corn and salmon caviar, roast suckling pig with adobo, marinated cinnamon pork loin, blackened redfish, gingered crème brûlée, and Jim's own strawberry shortcake. And because of the generosity of the wine-makers and chefs, of Restaurant Associates, the Rockefeller Group, Loews Regency and Morgan's hotels, the Gifford/Wallace P.R. firm, and, most especially, of the Seagram Classics Wine Company (the benefit sponsor and service coordinator), every dollar paid for tickets will go directly to deliver meals. (There are no tickets left, but anyone who wishes to share the moment can receive our book, *A Celebration of James Beard*—a collection of the 28 tribute recipes, Jim's words and recipes, and memories and vignettes from his food-world friends—by sending a $100 contribution to Citymeals-on-Wheels, New York City Department for the Aging, 280 Broadway, New York, New York 10007.)

The birthday party is now our tribute to a man whose life was about savoring every deliciousness, living each moment, and sharing the abundance. ■

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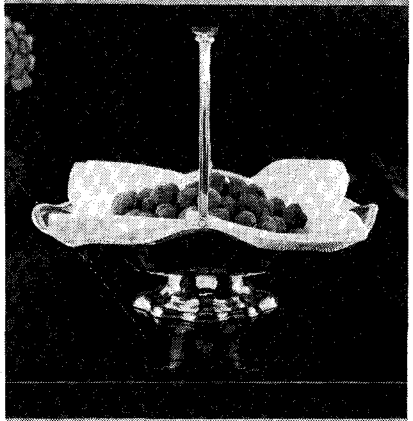

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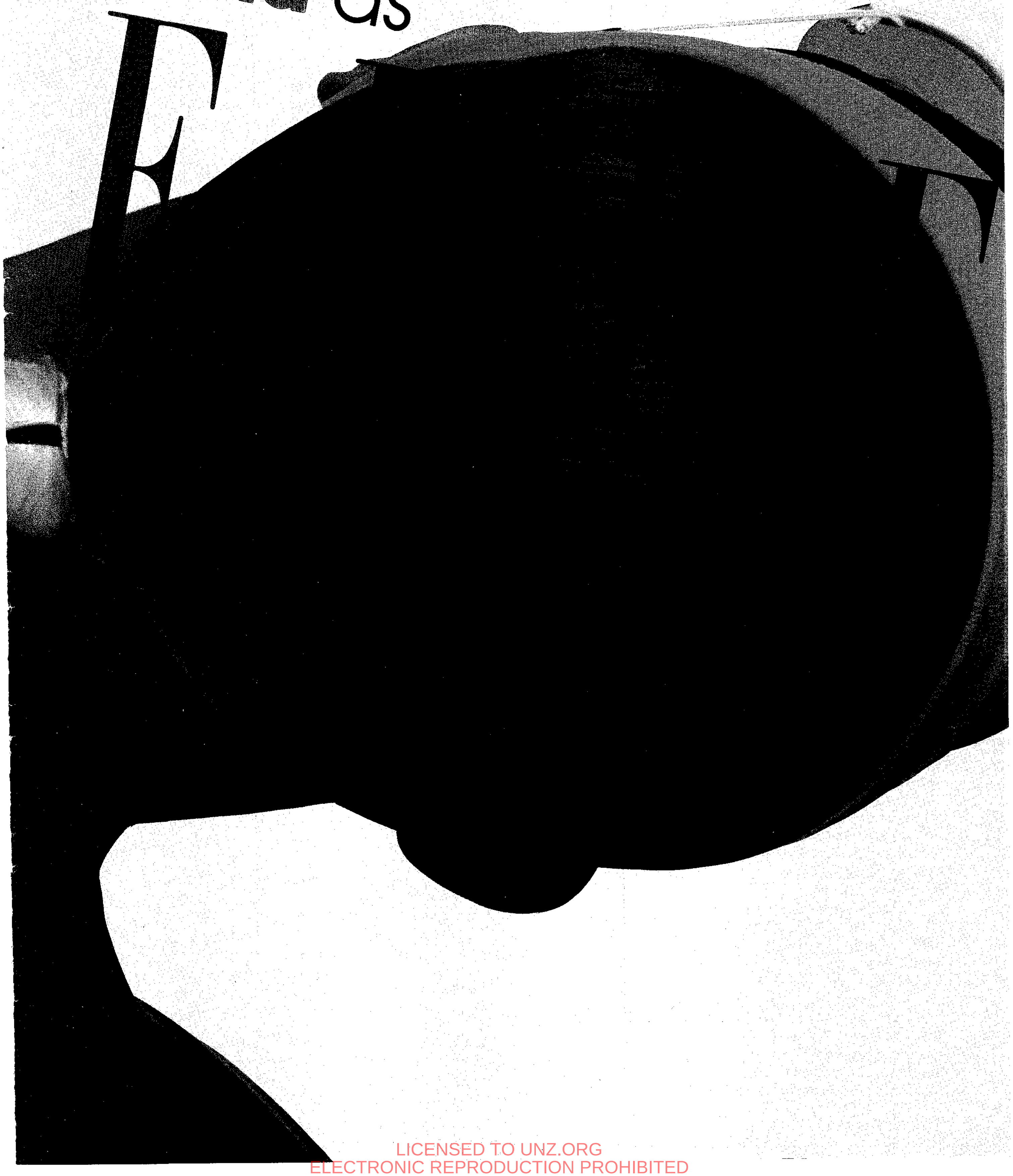
as **bold** as E



Movies/David Denby

BLOOD SIMPLE

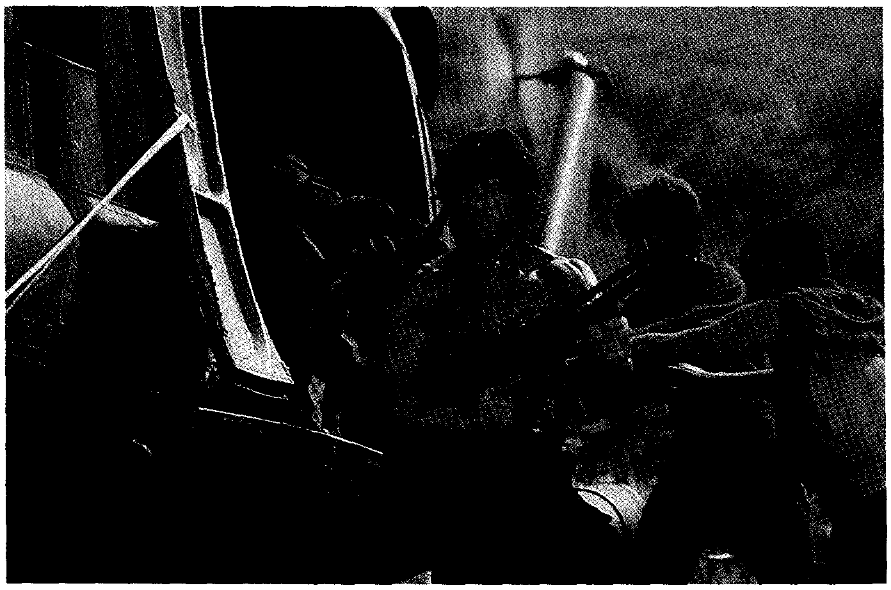
"...*Rambo: First Blood Part II* is a goofy piece of right-wing erotic exploitation—not so much a movie as a case study..."

IN **Rambo: First Blood Part II** (GREAT title, guys), the camera seems to have developed a peculiar, not to say pathological, interest in Sylvester Stallone's body. Stallone plays a Vietnam vet turned guerrilla warrior, a man who is trying to recover his honor, and his country's honor, the only way he can—by freeing the remaining American POW's from Vietnamese prison camps. There he is out in the jungle, fighting both Vietnamese and Russian soldiers, and he's crashing through dense leafy vegetation with his shirt off. The mosquitoes, chiggers, and leeches may not be feasting on him, but the director, George P. Cosmatos, certainly is. At one poignant moment, the camera travels, in close-up, down the muscles of Stallone's right arm to the knife sticking up in his hand. We seem to be traversing a mountain district—Stallone is so pumped up his veins have erections. In shot after shot, the star puffs out his chest, an ad for his own conditioning. But what about those skinny guys in black pajamas? How does Stallone think they ever licked the American army?

Captured by the Russians, he's shackled, hung up like Christ, and tortured with electric shocks. And so we get more shots of the torso, this time undergoing shapely agonies. But an even stranger sight in this scene is the crude iron torture machine, which seems a leftover from *Terry and the Pirates.* Which is perfectly appropriate, I suppose, for a movie with the most primitive beefcake appeal since Victor Mature's last bound-slave epic. Yet *Rambo* isn't simply a dumb piece of erotic exploitation in the style of *Demetrius and the Gladiators.* No, it's a dumb piece of erotic exploitation with a heavy ideological punch—the kind of movie that gets some of the guys in the audience, and some of the girls, too, shouting, "Kill! Kill!"

In the 1982 *First Blood,* which was skillfully directed by Ted Kotcheff, John Rambo the Vietnam vet, goaded by yahoos in a western town, went berserk and destroyed not only the police but half the National Guard. An anguished, disturbingly incoherent mass of paranoia and rage, the movie couldn't quite be laughed off. The Vietnam vet felt victimized by a country that hated him, and his view of the matter possessed just enough truth to lift the picture above its obviously contrived violence.

This time, Rambo's paranoia has been filled out in the most literal way possible. Freed from prison, he's flown to a secret base in Thailand, where he's told to enter Vietnam and photograph a certain prison camp where Americans may be held. The head of the mission, a creepily sarcastic heavy named Murdock (Charles Napier), doubts that any Americans are actually there. So why send Rambo into Vietnam at all? We soon learn that Murdock, who works for some shadowy congressional committee, doesn't want Rambo to find any POW's—in fact, the whole point of the mission, concealed from Rambo, is to prove that the POW's don't exist so the issue can be laid to rest once and for all. But of course, when Rambo gets to the camp, he finds some miserable American servicemen languishing in a bamboo cage. He rescues one of them and is about to be picked up by an American helicopter when Murdock aborts the mission by radio, leaving Rambo and the POW on the ground.



Topless guerrilla: *Sylvester Stallone in George P. Cosmatos's film.*

Rambo, written by Stallone and James Cameron, is a fascist myth of regeneration, and like many such myths, it relies on the furious emotional appeal of the "stab in the back." Murdock's abandonment of Rambo is supposed to follow in a direct line from Congress's "betrayal" of the American military during the war; once again, someone is "preventing" the Americans from winning. Only this time, the super-killer Rambo will overcome the double cross. Like the holdouts against Soviet invasion in last summer's rabid *Red Dawn,* Stallone purifies himself by returning to nature. He puts a bandanna around his head, strips off his shirt, and hunts the enemy by knife and bow and arrow. The longing to go back to Nam and win that damn war is so strong that the moviemakers have co-opted the enemy's successful strategies—only this is *our* style of guerrilla warfare, the American Indian style. The right-wing fantasists who make these movies have taken up Comanche chic.

The shamelessness of *Rambo* surpasses all bounds. As an enemy, the Vietnamese must have seemed dated, so the Russians were hauled into the movie for an extra charge. Rambo is given a Vietnamese accomplice, only she's played by Julia Nickson, a beautiful Singapore-born model who speaks English the way Debra Paget did as a squaw ("You come long way, Rambo, to see empty camp"). Just as Rambo agrees to take her to America, she's shot by a nasty Commie and dies in his arms. He puts on her good-luck charm and kills and kills, using machine gun and rocket launcher and bazooka and helicopter gunship. In imitation of the Japanese, who obligingly ran straight into Robert Taylor's line of fire in *Bataan*, the Russians and Vietnamese forget to take cover and haplessly fall down by the dozen before Stallone's hail of bullets. When he bombs the prison camp, he hits every flimsy building without touching the one in which the Americans are held.

Uncommon Valor, a deeply felt action movie on the same theme (I loved it), paid at least marginal attention to plausibility. *Rambo*, however, is completely goofy—not so much a movie as a case study. Here is this Nautilus-built Christ who is sacrificed to American sins. And he's not some marginal figure—he goes first-class all the way. Financed by Tri-Star pictures, *Rambo* was given four consecutive segments the week before last on NBC's *Today* show, and it opened last Friday in 2,074 theaters, an all-time record. We're getting a native fascist movement in filmmaking, and it's marching right down the center of Main Street.

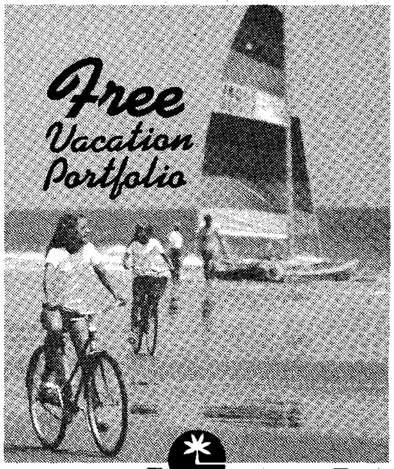
IN **Fletch,** THE NEW COMEDY WRITTEN BY Andrew Bergman, Chevy Chase plays a star newspaper reporter who has gone "underground" to cover the drug scene at a Los Angeles beach. Fletch operates by himself, in the style of a private eye: He narrates the story for us in satirical Chandlerese, and like Bogart in *The Big Sleep*, he gets information out of people by putting them on. Bergman extends the put-on into a recurring device: Interrogating one person after another, Fletch gives himself the first name that comes into his head—Babar, Igor Stravinsky, Harry S. Truman. Then he has to make up a character that fits the name. These impromptu "explanations," which become more and more desperate and complicated, are the best thing in the movie—and really the only thing I liked.

Entertaining in spots, *Fletch* builds a shrine to the guy who talks back to everybody; the picture is essentially collegiate smart-ass stuff. It could be the funniest, most self-glorifying movie ever devised by a frat-house wit. Chevy Chase dominates every scene—no one else is allowed to be funny, or even intelligent. And no one ever sees through his larky games. It's one thing when Bergman has him teasing police chiefs, doctors, and corporation heads, but when Chase begins putting on junkies or elderly people, the smart talk begins to sour. (Even Bill Murray, who makes Chevy Chase look like a pussycat, met his match in *Ghostbusters*.) Fundamentally lazy and self-satisfied, Chevy Chase is less an actor than a narcissistic show-off, and the movie is defined by his limits. *Fletch* bounces back and forth between the two sides of his cleft; it never touches the world.

Bergman's plot is depressingly movieish—a rich young man (Tim Matheson), thinking that Fletch is a beach junkie, proposes that Fletch kill him. He's dying of cancer, he says, and he wants his family to get the insurance. This sounds like the starting point for half the movies made in 1946. Fletch is immediately suspicious, of course, and for the rest of the picture, he unravels the mystery of who the rich guy is and what he's up to, and none of this stuff is dense enough, or surprising enough, to matter as mystery. Michael Ritchie's direction is competent but uninventive; there's the inevitable car chase and the inevitable scene lifted from Hitchcock. In the one sequence that breaks out a little, Fletch, a basketball nut, imagines himself as a black forward with an Afro. We get to see Chevy Chase biting the arm of a defending player. It's odd that Chase has to be black to express his hostilities openly, but I won't quarrel with the one completely honest moment in the movie.

GRACE JONES, THE FORMER MODEL AND rock singer, is amazingly stylized. Tall and muscular, she has thin eyebrows, high, pronounced cheekbones, and a plateau of hair that rises straight from her forehead. She's all acute angles, and apart from some views of the magnificent château at Chantilly, she's the handsomest and most entertaining thing in **A View to a Kill**, the rather lackadaisical new James Bond film. The writers, Richard Maibaum and Michael G. Wilson, and the director, John Glen, all showed an engaging talent for absurdity in *Octopussy*, but this time their work is glumly inept. The screenplay is a series of disconnected episodes (it's as if no one remembered at any given moment what the movie was about), and most of the scenes are rhythmless and slack. Roger Moore is a little less oily than usual, but Christopher Walken, as the villain Zorin, a monster created by Nazi scientists at Auschwitz, is a big disappointment. Walken giggles and sneers—he's always *doing* something—but he can't seem to concentrate enough to pull the performance together. Half of his brain is working, but the other half is far, far away.

IN THE WAKE OF THE BITBURG FIASCO, I cannot imagine a better movie to see than **Kaddish**, the documentary I praised several months ago, now settled in at the Film Forum for an open-ended run. Yossi Klein, the "star" of Steve Brand's film, grew up in Boro Park convinced that the Jews of Brooklyn were going to be swept away—his father, a Hungarian émigré, had filled him with tales of the Holocaust, and the boy could not accept that he would ever live a normal life. Klein pushes every notion to its limits; since he has an extraordinary mind, his flights are both scary and exhilarating. Shot over a period of five years, *Kaddish* is a psychological suspense story: Will the hero go mad? The answer is given in a spirit of grief, terror, and joy. ▬



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FISH AND CHIPS

"...Wilkinson's red snapper is of an almost overpowering ocean sweetness, the sake-and-black-bean sauce its perfect foil..."

Wilkinson's Seafood Café: *A cheery uptown spot with some of the best fish in town.*

THE BEST SEAFOOD RESTAURANT TO HIT New York in recent years is just a neighborhood place, as is a restaurant that, eight years ago, was the hot new spot in town. You may eat very well in either.

YORK AVENUE IN THE EIGHTIES IS VERY much a strand of Washington Heights on the Upper East Side. Its colorless respectability is that of those who qualify for middle-class standing mainly by determination—while to the west of York, that status has been given new meaning in recent decades by the singles' strip that is First Avenue, the saloon society that is Third, the boutique retailing (of everything from panties to Picassos) that is Madison, and the mountain ranges of million-dollar apartments that are virtually all the upstairs real estate between East End Avenue and Central Park. So, understandably, York Avenue residents were as surprised as anybody when, a couple of years back, **Wilkinson's Seafood Café** moved into a defunct neighborhood eating-and-drinking establishment and commenced purveying Contemporary cooking to the Retro locals. The menu listed the likes of oysters in orange butter and crab strudel with leek purée, and the response was immediate and lukewarm. Folks dropped in to the new fish joint, studied the bill of fare, ascertained that the barbarians were on the doorstep, and ordered a second drink as a play for time before deciding on the next step. Remarkably, some decided to make the next step dinner. Of those, a number found that they liked what they ate. And that is the story of Wilkinson's. For though it eventually was praised in the press, most of its commerce was developed, slowly, by conversion of skeptics into devotees. Such is the power of the fish out of water.

Dubious locals were not the only obstacle the place had to overcome. Part bordello, part saloon, and part little-old-ladies' tearoom, the restaurant's appointments look as if they were chosen at a council of warring partners: brick walls and pink walls, pink linen on the tables and muted candy stripes on the banquettes, brass trim on the bar and four-bladed fans on the ceiling, a couple of murals done with a makeup-kit palette and a painting of a naked lady with a snake around her leg.

Among the radical dishes this conservative neighborhood has learned to like, there is this spinach roulade, in which a green layer of spinach, of vivid flavor, has been rolled around a mousse of equally assertive smoked trout—the warm, moist food is served in a pool of polished white-wine sauce. The aforementioned oysters must have been an even greater challenge to the conventional palate, for they are served (when in season) warmed but barely cooked (hardly more than raw oysters at room temperature), and their orange-flavored sauce is a distinctly fruity—but not sweet—variation on the usual lemon-on-oysters theme. The house seafood sausage is like gentled and herbed gefilte fish—it comes with a dollop of mustard sauce that is thick, creamy, and strong. Fried calamari may not strike you as an avant-garde concept, but in whatever Italian restaurant you usually get yours, it is not the equal for feathery lightness of the great mound of delicately crisped circles you get here—the stuff is strewn with sprigs of parsley and comes with a garlicky tomato sauce that is heady with the smoky scent of tarragon.

Five giant, crunchy prawns are served in a stout sauce of green peppercorns that manages to rescue them from the thinness of their own flavor—the crustaceans are garnished with wild rice and with sweet, glinting, emerald-green snow peas. Those snow peas show up again with the crabmeat strudel, flaky pastries packed with the herbed white meat, served with a purée of leeks as well. Come here only once, and the dish to have is the red snapper in a sauce of sake and black beans. The fish, prepared with its skin on, is fresh and firm and of an almost overpowering ocean sweetness, and that sauce, winy and smooth—but with a bit of the sharpness and texture of its black beans—is its perfect foil. The thick steak of fresh swordfish is broiled until just the right moment—it is cooked through but still juicy, at once fibrous and tender, and it is moistened with a bit of browned butter and sprinkled with tart capers. A snowy fillet of halibut is just as accurately done—the flaky white meat comes with a good, tart sauce of sun-dried tomatoes. The handful of non-seafood dishes includes a rack of lamb that is perfectly nice, but of only three ribs.

The pear-and-black-currant tart is a circular pastry on which a light, sweet custard is spread with currant preserves and topped with one half of a firm, fruity poached pear, the whole garnished with fluffy whipped cream. A nutted and crunchy chocolate cake with layers of walnut-flavored pastry cream goes as a Viennese walnut torte—ripe strawberries

Photograph by Donal Holway.

go with it. The chocolate-mousse cake is the usual very rich thing—it is served with a raspberry sauce and more of the good house whipped cream.

One waiter asks, "May I take these plates away for you?" Another gesticulates like Leonard Bernstein while reciting the specials—one of which he refers to as "pompano fish." Still another does a drum-major number with a pencil while he answers your questions. At the end of your dinner, he comes by bearing drinks. Goes he, "Tom Wilkinson would like to offer you this glass of tawny port with his compliments." Go you, "Couldn't he pick up the price of this bottle of Meursault instead?" (All laugh.)

Eight still wines on the short but well-chosen list are between $14 and $19, with about as many more at higher prices. Three courses and coffee will come to around $29, plus tax and tip.

Wilkinson's Seafood Café, 1573 York Avenue, near 84th Street (535-5454). Dinner, Monday through Saturday 5:30 to 11 p.m., Sundays till 10 p.m. A.E., C.B., D.C., M.C., V.

ONE OF THE EARLIER EXAMPLES IN NEW York of what has come to be known as the California restaurant style, this first **Woods** (it is now one in a chain of three) was an instant success when it hit town in the late seventies. Back then, its food was mostly tasteless, but no one wanted to be the first to point it out. People from everywhere came to gush over the culinary equivalent of elevator music—though the enthusiasm, when it sought expression, leaned hard on how prettily the victuals were put on the plate. In fact, the restaurant's fans usually did leave happy, for Woods served good—sometimes extravagant—desserts. Eventually, the fuss blew over. And gradually the laid-back food was invigorated, with the result that today, when the restaurant is of more interest than ever (though not as sensational as it once was said to be), it is mainly a neighborhood place. Nothing may be learned from this.

If there is in fact a California restaurant look, you will recognize it most easily by what it is not. It is never posh and it is never self-consciously seedy; it never suggests a period, nor even the style of an idiosyncratic personality. The most common components are openness, semi-informality, and flora, and compared with some of the newer, grandly airy examples of the genre, this forerunner only barely fits the description. Woods is a long and low-ceilinged store, the floor plain wood, the walls a pale pink that is repeated in the table linen. A great bowl of flowers stands on the short bar up front, greenery tumbles over the sides of baskets that hang here and there on the walls, the flora on the tables is in little terra-cotta pots, and the regularly changed exhibit of neatly framed art consists, usually, of small pictures of the great outdoors.

(The Woods menu changes often, so what you read about here may not be there when you show up for dinner.)

Among Woods' often complex dishes are these cold Oriental noodles, the mound of them set on chopped greens and garnished with strands of red pepper and circles of raw zucchini, everything dressed with an oil that is thick with a paste of cashew nuts; a so-called fig torta, a knob of rich cream cheese combined with crushed fresh figs, served—on leaves of mâche—under thin slices of strong ham, the ingredients moistened with a good herbed vinaigrette; cool potted duckling, three slices of the salty and spicy marinated meat, accompanied by an earthy mash of white truffle and green olive; and a lobster flan that is a warm disk of custard and lobster meat—it is set, within a circle of crisp shredded vegetables, on a pool of tomato purée that is fragrant of fresh chives.

Sometimes there are these plump grilled sea scallops, nicely browned, served in a well-oiled and basil-flavored tomato sauce that is studded with little black olives, and sometimes you are offered this marinated snapper, the fillet of fresh fish suffused with citrus juices and oil, touched with coriander, and broiled until it is slightly crisped. Eschew the crab cakes, which seem like crab-flavored mashed potatoes—their so-called "creole mayonnaise" imitates a kind of sweet nut sauce usually reserved for ice cream. Though packed with a promising stuffing—cheese, spinach, sun-dried tomatoes—the braised roulades of chicken have no chicken flavor and are not rescued by their contents. A couple of red-meat dishes are big winners here: medaillons (they are more like scallops) of lamb, pink, juicy, and nicely browned, in a sharp, smooth mustard sauce; and a charred filet mignon, perfectly medium rare, spread with an artichoke butter that is thick with pine nuts.

Some good sweets: a chocolate-mocha roulade of light, strong chocolate cake around a rich mocha cream, and an intensely fruit-flavored banana ice cream dotted with bits of chocolate. And some bad ones: a treacly thing called tart "tropique," consisting of sliced bananas that have been candied with a so-called pineapple-rum glaze—they come with whipped cream—and a pastry tulip filled with pallid strawberry sherbet and watery poached peaches.

The house wine is $11 the bottle; there are a dozen still wines at $15 to $20, a dozen and a half more at higher prices. Three courses and coffee will come to around $35, plus tax and tip.

Woods, 718 Madison Avenue, near 64th Street (688-1126). Open Monday through Saturday: lunch, noon to 3 p.m.; dinner, 6 to 10:30 p.m. A.E., C.B., D.C., M.C., V. ▬

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Books/Rhoda Koenig

MURDER BY PROXY

"...Two true-horror stories tell of a family so awful that one son was lucky to be imprisoned for killing his grandfather..."

At Mother's Request: A True Story of Money, Murder and Betrayal, *by Jonathan Coleman. Atheneum; 624 pages; $19.95.*

Nutcracker: Money, Madness, Murder: A Family Album, *by Shana Alexander. Doubleday; 444 pages; $17.95.*

A FAMILY HELD TOGETHER BY BITTERNESS and greed, a mother who turns her sons into criminal psychopaths, an old man killed by his grandson—just the sort of story, as Wilfrid Sheed once remarked, that's so popular at Christmastime. Both of these books, however, were rushed into print, as neither publisher wanted to come out a few months after the other with its tale of Frances Bradshaw Schreuder, the patroness of the New York City Ballet who was convicted of first-degree murder.

The facts are these: In July 1978, Franklin Bradshaw, an auto-parts dealer worth over $60-million, was shot in the back and killed in his Salt Lake City warehouse. The crime went unsolved for two years. Then a New York schoolteacher came forward to say he had the murder weapon, which—this is also a fact—the killer had brought back from Utah and asked him to keep. Bradshaw's grandson, nineteen-year-old Marc Schreuder, pleaded guilty but said that the whole thing had been his mother's idea. ("Okay, Marc," she had told him the night before, "if you're not gonna do it, don't bother coming home.") After a trial in which Marc was the star witness for the prosecution, Frances was sentenced to life imprisonment. Mother and son are now in separate wings of Utah State Prison.

The youngest of four children, Frances was a "difficult" child from infancy. The Bradshaw family, otherwise riven by envy and resentment, united in its attempts to placate Frances—when she was a baby, they would sit around her crib for hours, trying to sing the crying child to sleep. For the next 40 years, Frances saw no reason to stop the tantrums that always got her what she wanted. She would play off her cold, miserly father against her flighty, masochistic mother, Berenice, who, in her seventies, got a job so that Frances wouldn't have to go to work. (Twice divorced, Frances had two sons and a daughter to support.) When Frances persisted in her demands for money, shrieking in letters and collect calls that she would be evicted and her children would starve, Berenice took to forging checks. After Franklin's death, Frances persuaded her mother to buy her a half-million-dollar duplex at 10 Gracie Square. It was there that Frances was arrested—after the police broke down the door, they found her, typically, in bed, under the covers, screaming.

Killer and victim: *Marc Schreuder (above) was convicted of the murder of Franklin Bradshaw (dancing with his wife, Berenice).*

Photographs: left, courtesy of the Salt Lake County Attorney's Office; right, courtesy of Marilyn Reagan. Both from *At Mother's Request.*

Though Frances incessantly accused her mother and father of being bad parents (her father, indeed, was so remote that he would usually spell her name wrong), she was too egocentric to treat her own children well, even out of spite. Larry, Marc, and Lavinia (her real name; "Ariadne" in *Nutcracker* is a pseudonym) were constantly beaten and reviled. When Larry was seventeen, Frances barred him from the house. During school vacations, Larry would come home, plead vainly through the locked door to be let in, and then spend the night in a stairwell or, wrapped in old newspapers, on a bench in Carl Schurz Park. One night he took a hammer and smashed in his college roommate's skull—the roommate, he said, had been bombarding him with secret alpha waves "with the purpose of turning him into a female." Larry was committed to a psychiatric hospital. Marc feared that if he refused to murder his grandfather he would be banished as well. Asked why he didn't leave the country after he was charged with the crime, as his grandmother kept begging him to, he says, "She was my whole life! Mom was my only friend." (Berenice sees it a bit differently: "Marc's problem is that he was too much a pansy.")

Which of these books should the true-horror aficionado read? The short answer is *Nutcracker,* because there's less of it (Jonathan Coleman's book not only is 200 pages longer but gets about 100 words more on each page). The long answer is still *Nutcracker,* because Shana Alexander's approach to the story makes vastly more sense: She has focused on the crazy family, making it clear that a proxy murder was the logical outcome to a drama of people seeking their identity in others. Berenice, a fun-loving woman stifled by the Mormon rigor of Salt Lake City, kept the checks coming so she could live, through her daughter, the ritzy life of New York. And Frances, who had wanted to be a dancer, made her ballerina daughter the repository of her dreams—though the boys' rooms were pigpens, and they were allowed to go around filthy and unkempt, Ariadne's room was immaculate, and she was always dressed like a princess. *Nutcracker* has too much sordid detail, but it also has a most amusing section on Frances's involvement with the New York City Ballet, which Coleman scarcely touches on. Though one staff member warned, "You will pay in spades for this money!." Frances was elected to a seat on the board. The huge donations that she was making had hypnotized the board into thinking she was no crazier than a lot of rich women. Frances loved sashaying around at all the ballet events, unaware that people were raising eyebrows at her dirty, grotesque clothes (she would carry a handbag stuffed with 100-dollar bills) and her habit of bragging about her imaginary friendship with "Mr. Balanchyne."

At Mother's Request, on the other hand, is written as a story of the crime and its detection; action, often trivial and irrelevant, takes precedence over character, and the repetitious, numbing letters and court records that Alexander has excerpted go on for pages here. Both writers do a straightforward, magazine-journalism prose, but, while Alexander will only infrequently lapse into sloppy clichés ("mascara ran like lava down her ashen cheeks," "the dark side of the impossible dream"), Coleman can be downright weird (a cop says "Let's go" to his partner "as if he had just decided to fly to Puerto Rico with a lover") or indulge in the kind of cluttered writing that parodies itself (when the detectives go to Hartford, we're told that they're not going to visit Mark Twain's house, or an insurance company).

What both books make gruesomely clear is the near-impossibility of breaking free of the egomania and dependency that so many families substitute for love. Berenice maintains her faith in her beloved daughter's innocence and worries that, should she get out of prison, the murder charge will make it hard for her to have a normal life. Bypassing her two surviving children, she has left all her money to Frances.

Frances, who shows no remorse, has kept up her reputation for difficulty—she is one of the most troublesome inmates Utah State has ever had. She calls home every night, collect, to talk for two hours to Lavinia, while Berenice whimpers about the phone bill and says that the prison shouldn't let her talk that long.

Larry is back in Frances's good graces, if only by default: When Berenice was admitted to Utah State, she said she had one son, Larry Schreuder.

And Marc? He is taking college courses and receives regular visits from a girlfriend. "I mean, you hate to say it," the prosecutor says, "but maybe it was the best thing that ever happened to Marc, to be convicted of second-degree murder."

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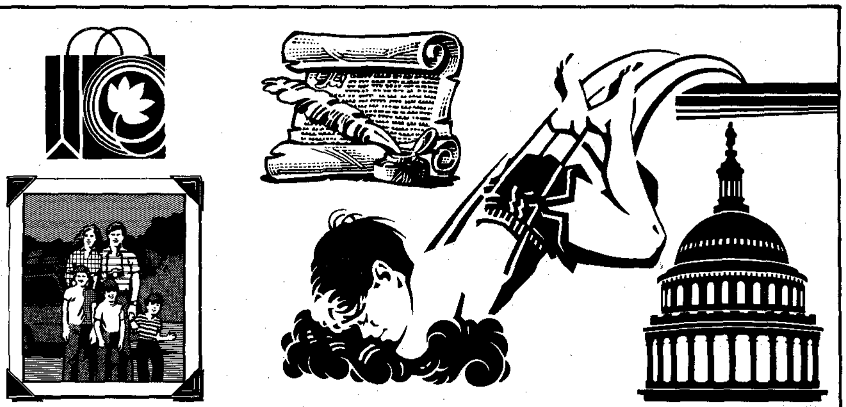

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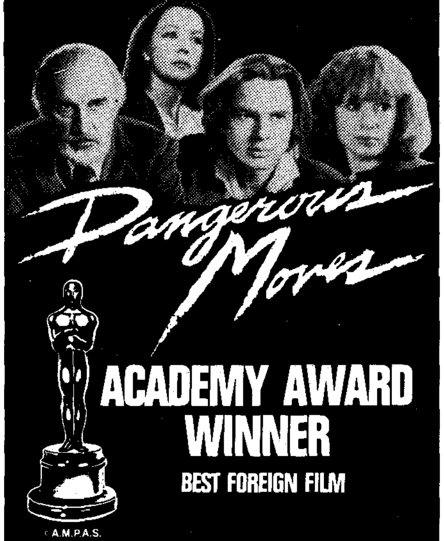

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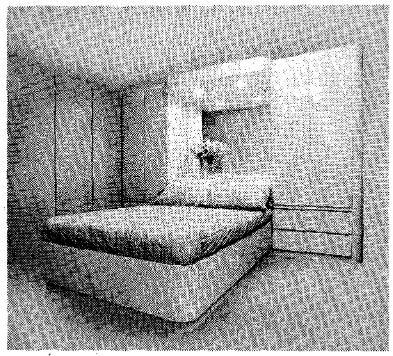

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across such a nasty piece of work as **Hard Money** (Viking; 451 pages; $17.95). Michael M. Thomas may think he has written a satire or a social comedy or a deep, searching exploration of the way the world works today (I wouldn't put anything past him), but what we have here is a stagnant pool of rancid egotism, occasionally broken by the faintest bubble of plot. Sam Mountcastle, a typical magazine journalist ("I was no different from any other writer; I burned to search out and describe the big verities, to use my art and intelligence to diagram the unified field, the double helix, the figure in the carpet"), is the friend of H. H. Monstrance, a cloistered ex-tycoon (he wants to know if it's true that "nowadays in America the mere fact that a man has a lot of money is grounds for respect"). When told this is so, he decides to recapture the TV network he once headed and become a force for good. The main matter of the book, though, is Mountcastle's going to innumerable parties and showering contempt on everyone within spraying range. Not once does Thomas create a character or establish a scene—people are simply labeled "stupid," "meretricious," "human detritus," their city a place of "total hermetic triviality." Why is Sam superior to the company he keeps? Well, he constructs beautifully balanced sentences ("He settled on the arm of the settee on which Eugenie was sitting"), and he boasts of his acquaintance with such obscure writers as Wharton, Wodehouse, Housman, and Waugh. Naturally, classy women gravitate to this elegant fellow, including Margarita ("We took a vaporetto across the Bacino to the Molo"—where they doubtless found the dinghy by the jetty) and Clio, who tells him, "I can't; much as I may want to. . . . Not here; not in his house or in his garden." This does not, however, include the husband's *driveway*, where, on the page before, she has let him masturbate her to orgasm. Despite Mountcastle's vast knowledge, he is shaky on such matters as the size of this magazine's cultural staff ("*New York* sent its resident arselicker off"—we had at least three the last time I looked) and the sexual orientation of the employees of Glorious Food (surely there's *one* waiter who isn't an "ephebe," "altarboy," "Ganymede," or "fag"). Any author who advertises his familiarity with writers whose language is chaste and evocative, and then flouts their ideals with such vulgarity on every page, deserves a special punishment. Michael Thomas should be made to lick the gilt off all those first editions he has ordered by the yard.

By Our Contributors

Maura B. Jacobson's New York/Cue Magazine Crossword Puzzles. *Dodd, Mead; 64 pages; $5.95 (paper).* ▬

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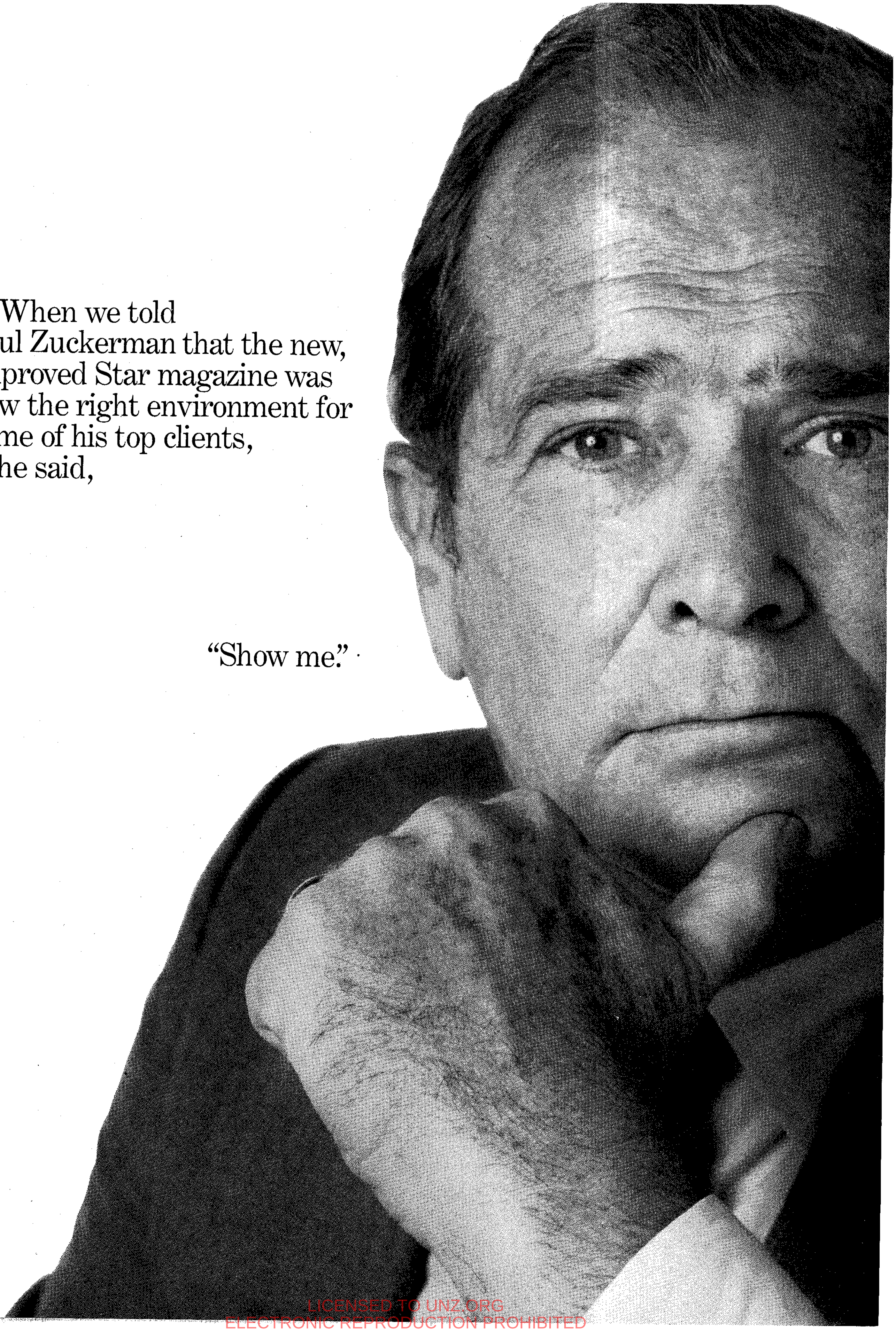

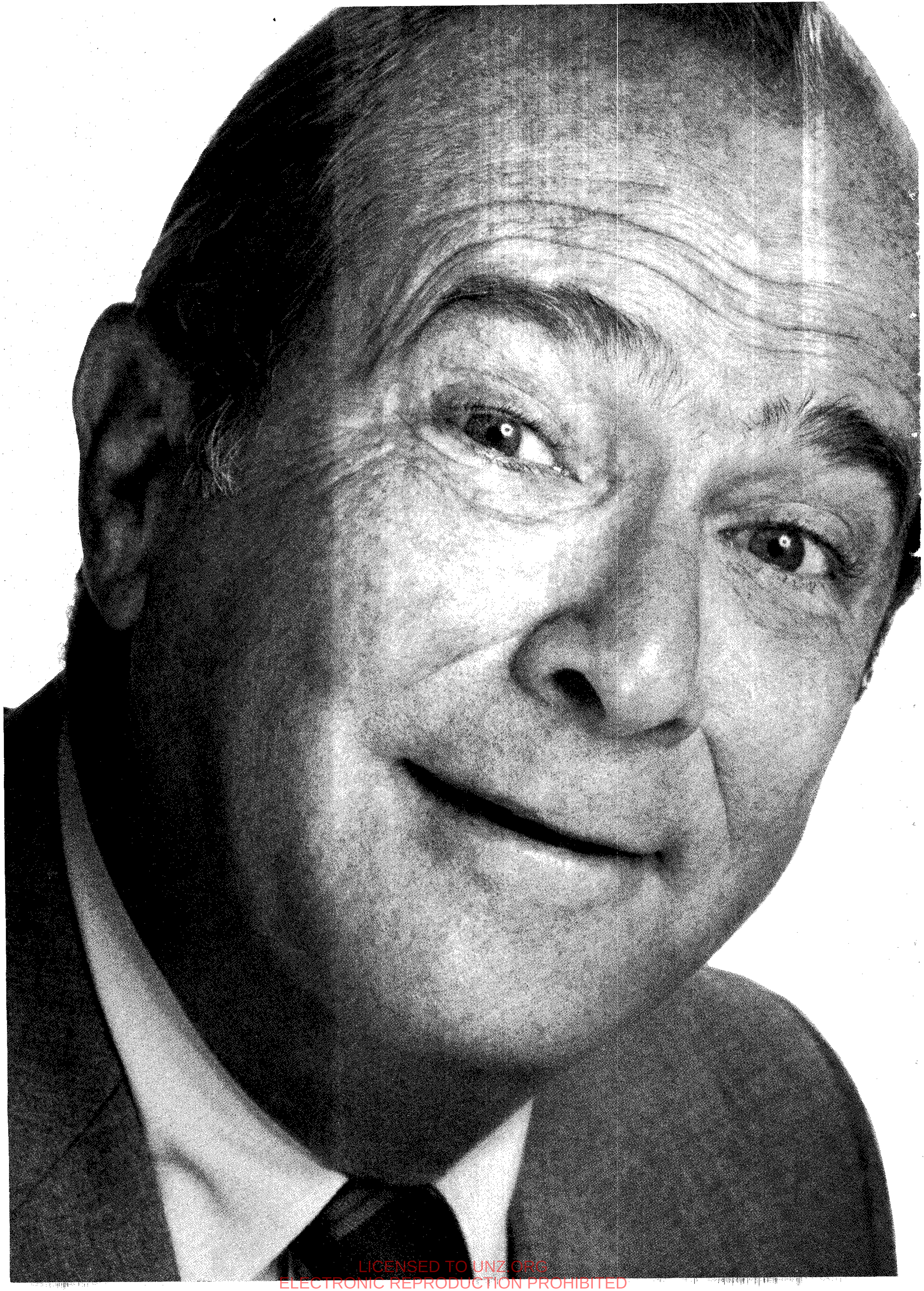

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THE PUBLIC GOES PRIVATE

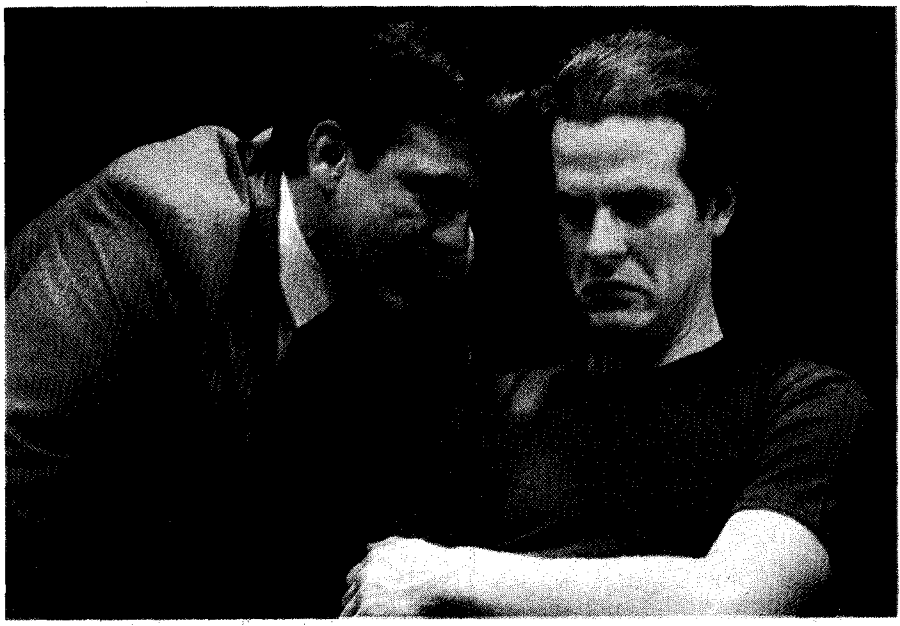
> "...The acting in *Rat in the Skull* is so good, you forget that much of it is in a foreign language. *Bette and Boo* often misfires..."

HAVING RELISHED RON HUTCHINSON'S charcoal-gray comedy about the Irish "troubles," *Says I, Says He,* I was pleasurably anticipating **Rat in the Skull,** the writer's new play imported by the Public Theater from the Royal Court in their new exchange policy; but the pound is weaker than the dollar these days. Or, perhaps, like certain wines, *Rat* doesn't travel: For all the program's five pages of glossary and historical background, we miss a good third of what's said.

Should we wrestle down the aggressive accents, Ulster and lower-class English, that are served up with perfectly opaque authenticity, there remain those slang terms, outlandish acronyms, topical and historical references that defy a five-minute cram course. And if we can negotiate these, there are still the alien connotations of ordinary words, and the author's style, a kind of telegraphic lyricism fraught with ellipses and leaps that would tax a mountain goat. Just when we think we've got the hang of it and are in an English-language theater, bingo, back we are in the amphitheater at Epidaurus or the opera in Peking, minus the visuals. And what we do understand is insufficient compensation; it isn't transcendent, universal enough; it's lacking in action, emotional appeal, or merely a border pass. The play keeps its distance.

I do, however, respect its honest bleakness: It emphasizes the utter hopelessness of the situation. No one—Protestant, Catholic, or English—can stop the killing, find a solution, or even come up with an analysis that might offer intellectual solace. "It's not all that big a ditch we're fighting in and for," says the Ulster Protestant, but it finally comes down to "just who keeps hating longest," as the Catholic observes. But the Englishman's "Acquaintance with your lot wonderfully enlarges one's understanding of the animal that's in us all" is not substantiated. We do not get acquainted enough with that animality; our noses are rubbed in a stench they cannot decode. The mess may be archetypal, but it feels parochial.

The production can't be faulted. Max Stafford-Clark has directed with a relentless simplicity that rightly concentrates on the musical structure—its sonorities, dynamics, modalities—and wrests every excitement from an essentially plotless, static setup: the interrogation of a political prisoner from which all action is deliberately screened out, leaving only talk. Highly charged talk, yet unable to provide the shock of the unforgettable, which not even such fine direction can smuggle in. Peter Hartwell's set and Andy Phillips's lighting work wonders with modest means (the truest wonders), and the acting is so good, it makes you forget that it is in a foreign language.



Communication problem: *Brian Cox and Colum Convey at the Public Theater.*

The leading role of a complex Protestant inspector of the Royal Ulster Constabulary is taken by Brian Cox, who was solid in *Strange Interlude* but here achieves miracles of inflection, indirection, infuriating insinuation, and, when needed, violence. No ordinary violence, though, but one that palpably cuts inward as well as outward, lacerating the self even as it tortures the other. English actors are sometimes accused of not using their bodies; well, this body acts as much as those exploding-imploding blue eyes, those barely checked eruptions of the voice, those silences on which the actor gnaws as if on chicken bones. This is total acting, wielding with equal skill the broadsword, bodkin, and pin, and never once losing control even of its agony. In parts of narrower range, Philip Jackson, Gerard Horan, and Colum Convey (whose bio the program omits) are likewise flawless.

Yet, ultimately, it is neither the Orange nor the Green that is ground down so much as the audience, desperately trying to follow, but cheated of what escapes and insufficiently remunerated by what doesn't. Hutchinson writes well enough, but rather than import it, Joe Papp might have left *this* well enough alone.

CHRISTOPHER DURANG'S LATEST, **The Marriage of Bette and Boo,** is more recycling than writing. Here, again, the quasi-autobiographical boy-hero growing up absurd, as in *Baby With the Bathwater;* the despairing view of heterosexual relations, as in *Beyond Therapy;* the riotous but rabid anti-Catholicism of *Sister Mary Ignatius.* Yet less mordant, merry, poignant, for all the attempt to impose a more thought-out structure, with artfully scrambled chronology and cannily incremental repetition. Its sprinkling of felicities nothwithstanding, the play left me lukewarm. Absurdist theater may provoke chills and fever, hot flashes and cold sweat, but never, never tepidity.

The Brennans, Bette's folks, and the Hudlockes, Boo's, are upper-middle-class families upended by their various demons; so Bette, who wants nothing but babies, and Boo, who wants nothing so much as his bottle (the other kind), will end up on their emotional uppers. Karl

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Hudlocke is an icy, self-absorbed businessman whose only pleasures are insulting his wife, Soot (!), and patronizing his son, whom he calls Bore, evidently loath to say Boo to a goose. Soot laughs raucously at the verbal torture she undergoes, even as she occasionally retaliates under her breath; Boo is an obedient complier. Among the Brennans, Margaret is a model matriarch, with a smothering condescension she equates with love. Her husband, Paul, is so downtrodden, he can utter only gibberish: muddy, consonantless vowels, eliciting Margaret's "Paul, I must ask you not to speak. We can't understand you."

Of their three daughters, the unhappily married Joan is a sourpuss and spoilsport; the unhinged Emily, who drags a cello about but plays only on people's nerves, constantly apologizes for everything and is periodically institutionalized. Bette is so average, it hurts. After Matt, she produces only stillborn babies, yet believes in the power of prayer to overcome an Rh negative. Her spiritual adviser, Father Donnally, is the last to believe in such miracles; and, indeed, a surly doctor (played by the same actor) keeps delivering her of dead infants he tosses on the ground like rotten fruit. (This running gag does not evolve sufficiently to justify its blackness.) As for Matt, Bette and Boo's growing boy, he acts both as narrator and as his parents' crutch, whipping boy, and internecine weapon. He becomes a Thomas Hardy scholar, and lopsided parallels with the tragic denizens of Wessex sprout all over like Hardy perennials.

There are smart one-liners, speeches, even entire funny scenes—notably a retreat where Father Donnally, who couldn't keep a Philemon and Baucis together, counsels on marriage. But it's all overlong and strains to be funny and aching at once, yet often misfires so that the humor becomes painful and the ache risible. "Meaning well is not enough. On some level, Attila the Hun may have meant well." "Don't try to change anybody; if you don't like them, be mean to them if you want." Not unfunny, but lacking the little extra bite or final honing. Such unviable epigrams keep dropping like those stillborn babies.

Jerry Zaks has directed with his customary niftiness, and Loren Sherman's sliding panels admirably keep up with the breakneck pace of the dialogue. The other production values are good, too, and the actors, except for Bill Moor as Karl, are splendid. I salute Joan Allen and Graham Beckel as Bette and Boo, and tip my hat to Patricia Falkenhain, Bill McCutcheon, Mercedes Ruehl, Kathryn Grody, Olympia Dukakis, Richard B. Shull, and, as Matt, the author himself. But the Church has already crossed off Saint Christopher; let us not be forced to demote the blessed Durang. ■

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THE NEW YORK ASSOCIATION FOR THE Blind is holding its spring Posh Sale, so named because much of the donated merchandise bears famous-designer labels. All proceeds go toward funding the association's programs and services for the blind and visually impaired of New York. About 90 percent of the merchandise, much of it gently worn, is for women. The designer clothes are mostly in sizes 4–10; however, there are many other items in a wider range of sizes. Just a small sampling of the popular items available: Norma Kamali white summer dress (size 6/8), here $12.50; Laura Ashley long white pinafore (size 6/8), here $25; Perry Ellis two-piece corduroy suit (size 12), here $50; Pancaldi two-piece silk dress (size 4), here $60; Hanae Mori

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A Complete Entertainment Guide for the Week Beginning May 29.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

1. **FILM FORUM**—Watts St. at Ave. of the Americas. 431-1590. #1—*Gaza Ghetto: Portrait of a Palestinian Family 1948–84.* #2—*Kaddish.*

3. **ESSEX**—Grand St. nr. Essex. 982-4455. *Rambo: First Blood Part II.*

4. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. "Hitchcocktails." May 29–June 1: *The Man Who Knew Too Much* (1956); *The Birds.* June 2–4: *Psycho; Saboteur.* **AGEE ROOM**—*Enormous Changes at the Last Minute.*

5. **WAVERLY**—Ave. of the Americas at W. 3rd St. 929-8037. #1—*Mikey & Nicky.* #2—*The Brother From Another Planet.*

6. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Program unavailable.

7. **ART**—8th St. E. of University Pl. 473-7014. *Lost in America.*

8. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. May 29: *The Case of the Stuttering Bishop; The Case of the Velvet Claws.* May 30: *The Treasure of the Sierra Madre; Key Largo.* May 31–June 1: *On the Waterfront; The Wild One.* June 2: *Vampyr; Day of Wrath.* June 3: *The Nibelungen,* Parts 1 & 2: *Siegfried; Kriemhild's Revenge.* June 4: *Double Wedding; I Love You Again.*

9. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru May 30: *Beverly Hills Cop; Footloose.*

11. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. May 29–30: *The Conformist; The Stranger* (1967). May 31–June 1: *if . . . ; A Clockwork Orange.* June 2: *The Damned; The Night Porter.* June 3–4: *Public Affairs; Dixie Ray.*

12. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—Thru May 30: *Mask.* #2—Thru May 30: *Grace Quigley.* Opening May 31: *Fletch.*

13. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*What Have I Done to Deserve This?* #2—*A Private Function.* #3—*Streetwise.* #4—*My New Partner.*

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—*Stop Making Sense; The Secret of the Sword.* #2—*Witness.* #3—*Rambo: First Blood Part II.*

22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *Rambo: First Blood Part II.*

23. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *The Purple Rose of Cairo.*

24. **34TH STREET EAST**—Nr. Second Ave. 683-0255. *A Passage to India.*

25. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*Brewster's Millions.* #2—*Desperately Seeking Susan.* #3—*A View to a Kill.*

42nd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—Thru May 30: *Girls Just Want to Have Fun.* Beg. May 31: *Silent Madness.* #2—*Certain Fury.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *A View to a Kill.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*Gotcha!* #2—*Police Academy 2: Their First Assignment.* #3—*Mask.* #4—*Stick.* #5—*Ladyhawke.* #6—*The Killing Fields.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—Thru May 30: *Gymkata.* #2—*Brewster's Millions.*

34. **EMBASSY 1**—B'way nr. 46th St. 757-2408. *The Secret of the Sword.*

35. **MOVIELAND**—B'way nr. 47th St. 757-8320. *Night Train to Terror.*

36. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1 & #2—*Rambo: First Blood Part II.*

37. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Witness.* **EMBASSY 3**—*Beverly Hills Cop.* **EMBASSY 4**—*Just One of the Guys.*

38. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—May 29–30: *Revenge of the Nerds; Bachelor Party.* May 31–June 1: *The Postman Always Rings Twice* (1981); *Sophie's Choice.* June 2: *The Dark Crystal; The Lord of the Rings.* June 3–4: *Heavy Traffic; Fritz the Cat.* #2—Thru May 30: *The Falcon and the Snowman; The Terminator.*

39. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*Code of Silence.* #2—Beg. May 31: *Future Cop.*

40. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *The Care Bears Movie.*

41. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *The Secret of the Sword.*

43. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Desperately Seeking Susan.*

44. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. May 29: *The Great Battle; Mission to Moscow;* May 30: *The Longest Day; Ballad of a Soldier.* Beg. May 31: *Rembetiko.*

45. **SUTTON**—57th St. nr. Third Ave. 759-1411. *Ladyhawke.*

46. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. *Almost You.*

47. **57TH STREET PLAYHOUSE**—W. of Ave. of the Americas. 581-7360. *Pumping Iron II: The Women.*

48. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *Beverly Hills Cop.* Theater closed May 29 & 31.

49. **PLAZA**—58th St. nr. Madison Ave. 355-3320. Thru May 30: *Secret Places.* Opening May 31: *Sylvia.*

50. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *Dangerous Moves.*

51. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. *Mikey & Nicky.*

52. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*Lost in America.* #2—*Code of Silence.*

53. **BARONET**—Third Ave. nr. 59th St. 355-1663. *Lily in Love.* **CORONET**—*Silver City.*

54. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *A Private Function.*

55. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. *The Shooting Party.* **CINEMA II**—753-0774. *Movers and Shakers.*

61st Street and Above
East Side

60. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Rambo: First Blood Part II.* #2—832-2720. *Grace Quigley.*

61. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *The Purple Rose of Cairo.*

62. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Witness.* #2—*A View to a Kill.*

63. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

64. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. Thru May 30: *Witness.* Opening May 31: *Fletch.*

65. **UA EAST**—First Ave. at 85th St. 249-5100. *Desperately Seeking Susan.*

66. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*Brewster's Millions.* #2—*A View to a Kill.*

67. **86TH STREET EAST**—Nr. Third Ave. 249-1144. Thru May 30: *Gymkata.*

68. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.*

61st Street and Above
West Side

80. **LOEWS PARAMOUNT**—B'way at 61st St. 247-5070. Thru May 30: *Desperately Seeking Susan.* Opening May 31: *Fletch.*

81. **LINCOLN PLAZA CINEMAS**—B'way nr. 63rd St. 757-2280. #1—*Amadeus.* #2—*Streetwise.* #3—*Jules and Jim.*

82. **CINEMA STUDIO**—B'way at 66th St. 877-4040. #1—Thru June 1: *MacArthur's Children.* Opening June 2: *The Holy Innocents.* #2—*The Purple Rose of Cairo.*

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MOVIES

83. REGENCY—**B'way nr. 67th St.** 724-3700. May 29–30: *Thanks a Million; Wake Up and Live.* May 31–June 1: *Leave Her to Heaven; Laura.* June 2–3: *Pigskin Parade; Poor Little Rich Girl.* June 4–5: *Forty Guns; My Darling Clementine.*

84. EMBASSY 72ND STREET TWIN—**On B'way.** 724-6745. #1—*George Stevens: A Filmmaker's Journey.* #2—*Goodbye New York.*

86. LOEWS 84TH STREET SIX—**On B'way.** 877-3600. #1—*Brewster's Millions.* #2—*Rambo: First Blood Part II.* #3—*A View to a Kill.* #4—Thru May 30: *Grace Quigley.* Opening May 31: *Fletch.* #5—*Witness.* #6—*Desperately Seeking Susan.*

88. THALIA—**95th St. W. of B'way.** 222-3370. May 29: *Dead Men Don't Wear Plaid; My Favorite Brunette.* May 30: *None Shall Escape; Professor Mamlock.* May 31: *The Earrings of Madame De . . .; Lola Montes.* June 1: "Mr. Laurel & Mr. Hardy." June 2: *The Tin Drum.* June 3: "Porky Pig's 50th B-b-birthday Bash." June 4: *Personal Best; . . . All the Marbles.*

89. METRO CINEMA—**B'way nr. 99th St.** 222-1200. Thru June 2: "Buster Keaton." May 29: *Our Hospitality; The Blacksmith; My Wife's Relations.* May 30: *Battling Butler; The Playhouse; The Scarecrow.* May 31: *Seven Chances; Coney Island; The Balloonatic.* June 1: *Steamboat Bill, Jr.; The Goat; Neighbors.* June 2: *College; Backstage; The Haunted House.* June 3: *First Name: Carmen; Every Man for Himself.* June 4: *Double Indemnity; The Lost Weekend.*

90. OLYMPIA QUAD—**B'way nr. 107th St.** 865-8128. #1—*Rambo: First Blood Part II.* #2—*Brewster's Millions.* #3—*Witness.* #4—Thru May 30: *Certain Fury.* Beg. May 31: *Future Cop.*

91. RKO COLISEUM TWIN—**B'way at 181st St.** 927-7200. #1—*Rambo: First Blood Part II.* #2—*Brewster's Millions.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—**79th St. and Central Park West.** 496-0900. **Naturemax Theater:** *To Fly,* and *Living Planet:* Daily, 10:30 a.m.–3:30, Wed., –4:30, Sat.–Sun., –4:40: adm. $3; senior citizens and children $1.50 (each film); double features: Fri. at 4:30, Fri.–Sat. at 6 & 7:30: adm. $4.50; senior citizens and children $3.

CHRIST AND ST. STEPHEN'S CHURCH—**120 W. 69th St.** 787-2755. Adm. $2.50; senior citizens $1; free popcorn. May 29 at 7:30: *Beat the Devil* (1954) by John Huston, with Humphrey Bogart.

COLLECTIVE FOR LIVING CINEMA—**52 White St.** 925-2111. Contribution $3.50; members $2.50. May 30 at 8: *Committed* (1984) by Sheila McLaughlin and Lynne Tillman. May 31 at 8: Films by Adam Zucker; filmmaker present. June 1 at 8: *La Chienne* (France, 1931) by Jean Renoir, and *Scarlet Street* (1945) by Fritz Lang. June 2 at 8: *La Raison Avant la Passion* (1968–69) by Joyce Wieland.

FILMS CHARAS—**350 E. 10th St., bet. Aves. B and C.** 982-0627. Adm. $2; members $1. June 4 at 8: *El Norte* (1983) by Gregory Nava.

FRENCH INSTITUTE—**At Phillips Hall, Christ Church, 60th St. and Park Ave.** 355-6100. Adm. $2.50; students and senior citizens $2; members free. May 29 at 12:30, 3:15, 6 & 8:45: *L'Eté meurtrier* (1982) by Jean Becker.

GLOBAL VILLAGE—**454 Broome St.** Donation $2.50. May 31–June 1 at 8: "NYC Experimental Video & Film Festival." For more info., call 718-858-3140.

INSTITUTE FOR ART AND URBAN RESOURCES—**P.S. 1, 46-01 21st St., Long Island City.** 718-784-2084. Adm. $1. June 1 at 1: *Chulas Fronteras* (1976) by Chris Strachwitz and Les Blank, and *Always for Pleasure* (1978) by Les Blank. June 2 at 1: *In Heaven There Is No Beer?* (1983) and *Sprout Wings and Fly* (1984) by Les Blank. Thru June 23: Thu.–Sun., 12 noon–6: *Color Fields,* a video installation by Eugenia Balcells and Peter Van Riper; and in the **Video Screening Room:** works by various artists.

INTERNATIONAL CENTER OF PHOTOGRAPHY—**Fifth Ave. at 94th St.** 860-1777. Free with museum adm. Thru June 16: Tue., 12 noon–8, Wed.–Fri., 12 noon–5, Sat.–Sun., 11 a.m.–6, hourly on the hour: "Video-Feature": *Prejudice or Necessity Makes One Inventive* (West Germany, 1983–84) and *Distance Between Myself and My Losses* (West Germany, 1983) by Marcel Odenbach.

JEWISH MUSEUM—**Fifth Ave. at 92nd St.** 860-1888, -1889. Adm. $4: "Confronting the Holocaust: Contemporary German Films." June 2 at 4, June 4 at 6: *The Children From Number 67* (1979) by Usch Barthelmess-Weller and Werner Mayer. Adm. $4: "The Artist in Nazi Europe." June 2 at 6: *Escape Route to Marseilles* (West Germany, 1977) by Ingemo Engstrom and Gerhard Theuring. Free with museum adm.: National Jewish Archive of Broadcasting: June 2 at 11:30 a.m. & 1:30, June 3–4 at 12:30: *The Jazz Singer* (1927), with Al Jolson. Thru May 30: "Television Moments 1948–84": continuous screenings.

METROPOLITAN OPERA GUILD—**Alice Tully Hall, Lincoln Center, B'way and 65th St.** 582-7500. Adm. $50. June 1, 12 noon–11 (9 hr. plus intermissions and dinner break): *Wagner* (1983) by Tony Palmer, with Richard Burton, Vanessa Redgrave, John Gielgud, Ralph Richardson, and Laurence Olivier; Georg Solti conducts the soundtrack; sold out. Tickets available at press time from the Guild for an added performance at the **Festival Theater, 57th St. W. of Fifth Ave.,** June 2, 12 noon–11.

MILLENNIUM FILM WORKSHOP—**66 E. 4th St.** 673-0090. Adm. $3; members $2. May 30 at 8: Performance/intermedia by Bradley Eros and Aline Mare. June 1 at 8: *The Secret Museum of the World,* a multimedia performance by Mary Forrester. June 2 at 8: Films and performance by Keith Sanborn.

MUSEUM OF BROADCASTING—**1 E. 53rd St.** 752-7684. Free with museum adm. Tue., 12 noon–8, Wed.–Sat., 12 noon–5. Thru May 30: "Milton Berle: Mr. Television." Thru Sept. 26: "Discovery: Rare *Honeymooners.*"

MUSEUM OF MODERN ART—**11 W. 53rd St.** 708-9490. Free with museum adm. **Titus Theater 1:** May 30: "Rank 50th Anniversary Program": 2:30: *The Turn of the Tide* (1935) by Norman Walker; at 6: *Moscow Nights* (1935) by Anthony Asquith; at 8: *Educating Rita* (1983) by Lewis Gilbert. Continuing May 31: "Traditions," Part Two of "British Film." May 31 at 2:30: *Nothing but the Best* (1963) by Clive Donner; at 6: *Sapphire* (1959) by Basil Dearden. June 1 at 2: *The Servant* (1963) by Joseph Losey; at 5: *This Sporting Life* (1963) by Lindsay Anderson. June 2 at 2: *if . . .* (1968) by Lindsay Anderson; at 5: *Britannia Hospital* (1982) by Lindsay Anderson. June 3 at 2:30: (See June 1 at 5); at 6: (See June 1 at 2). June 4 at 2:30: (See June 2 at 2). **Titus Theater 2:** May 30 at 3 & 6:30: *Godzilla Meets Mona Lisa* (1984) by Ralph Arlyck. May 31–June 16: "Xie Jin": Films by the Chinese director. May 31 at 3: *Woman Basketball Player No. 5* (1957); 6:30: *Red Detachment of Women* (1960). June 1 at 2:30: *Big Li, Young Li, and Old Li* (1962); 5:30: *Two Stage Sisters* (1964). June 2 at 2:30: *Qiu Jin (A Revolutionary)* (1983); 5:30: (See May 31 at 6:30). June 3 at 6:30: "Video Viewpoints": Deedee Halleck. June 4 at 3 & 6:30: *Die Austernprinzessin* (1919) by Ernst Lubitsch, and *Archiv Skladanowsky* (1936).

NATIONAL COUNCIL OF JEWISH WOMEN—**9 E. 69th St.** 535-5900, ext. 18. Adm. $5. "The Promised Land." June 3 at 6:30: *The Apprenticeship of Duddy Kravitz* (Canada, 1974) by Ted Kotcheff.

NEW COMMUNITY CINEMA—**423 Park Ave., Huntington, N.Y.** 516-423-7619. Adm. $4; members $2.50; senior citizens $2–$2.50; under 16, $2. May 29 at 8: *An Actor's Revenge* (Japan, 1963) by Kon Ichikawa. May 30 at 8, May 31 at 7:30 & 10: *Allonsanfan* (Italy, 1974) by Paolo and Vittorio Taviani. June 1 at 7:30, 9:30 & 11:15, June 2 at 7 & 8:45, June 3–6 at 8 & 10, June 7 at 10:30: *Stop Making Sense* (1984) by Jonathan Demme, with the Talking Heads.

NEW YORK LEAGUE FOR THE HARD OF HEARING—**71 W. 23rd St.** 741-7650. Free; captioned for the hearing-impaired. June 1 at 1:30: *The Devil and Max Devlin* (1981) by Steven Hilliard Stern, with Elliott Gould and Bill Cosby.

NEW YORK PUBLIC LIBRARY—**Donnell Library Center, 20 W. 53rd St.** 621-0618. Free. May 30 at 12 noon: "Varieties of the Jewish Experience": *Routes of Exile: A Moroccan Jewish Odyssey* (1983) by Eugene Rosow, and *Morocco* (1972). June 4 at 12 noon: *So Far From India* (1983) by Mira Nair, and *First Contact* (1983) by Bob Connolly and Robin Anderson; 2:30: *Ruckus Manhattan* by Red Grooms, and experimental shorts.

PARRISH ART MUSEUM—**25 Job's Lane, Southampton, N.Y.** 516-283-2118. Free with museum adm. May 30 at 7: "2nd Annual Suffolk County Film and Video Competition."

PUBLIC THEATER—**425 Lafayette St.** 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4. Thru June 2: *Les Années 80* (Belgium, 1983) and *I'm Hungry, I'm Cold* (France, 1984) by Chantal Akerman. Beg. June 4: *Alphaville* (France, 1965) by Jean-Luc Godard. Free: Fri.–Sun. at 2: *In Our Hands* (1983).

QUEENS MUSEUM—**NYC Bldg., Flushing Meadow-Corona Park, Queens.** 718-592-5555. Free with museum adm. "German Expressionism: The Silent Era." June 1 at 2: *Joyless Street* (1925) by G. W. Pabst, with Greta Garbo.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES, 75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. "Between the Frames—Avant-Garde Animation": May 31 at 8: *Early Abstractions* (1941–57) by Harry Smith. "Autobiography in Film": June 2 at 2:30: *Trollstenen* (1976) by Gunvor Nelson.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. "1985 Biennial Exhibition." Video: Thru June 2: Tue., 1:30–6:30: *Perfect Lives* (1983) by Robert Ashley, Parts I–IV; Wed.–Sat., 11:15 a.m.–3:45, Sun., 12:15–4:45: Works by various artists (for programs, call museum). Film: May 29–June 1 at 12 noon, June 2 at 1: *A Woman's Touch* (1983) by Warren Sonbert, *Luck in Loose Plaster* (1983–84) by Sandy Moore, and *Natural Selection* (1984) by Larry Gottheim; May 29–June 1 at 2, June 2 at 3: *The Ballad of Sexual Dependency* (1982–85) by Nan Goldin; May 29–June 1 at 4 & 4:20, June 2 at 5 & 5:20: *OUT OF THE PICTURE (Return of the Invisible Man)* (1983–84) by Perry Hoberman.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—*Rambo: First Blood Part II.* #2—*Brewster's Millions.* #3—Thru May 30: *Certain Fury.*

102. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—*Code of Silence.* #2—Thru May 30: *Beverly Hills Cop.* Beg. May 31: *Fletch.*

103. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—*A View to a Kill.* #2—*Rambo: First Blood Part II.*

104. **DALE—W. 231st St. at B'way.** 884-5300. #1—*Police Academy 2.* #2—*Brewster's Millions.*

106. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—*Brewster's Millions.* #2—*Rambo: First Blood Part II.* #3—Thru May 30: *Certain Fury.* Beg. May 31: *Future Cop.* #4—*Code of Silence; The Secret of the Sword.*

108. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—*Brewster's Millions.* #2—*Certain Fury.*

111. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—*Berry Gordy's the Last Dragon.* #2—*A View to a Kill.* #3—*Witness.* #4—*Rambo: First Blood Part II.*

114. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—*A View to a Kill.* #2—*Police Academy 2.* #3—*Night Train to Terror.* #4—*Gotcha!* #5—*Code of Silence.* #6—*Certain Fury.* #7—*Brewster's Millions.* #8—*Rambo: First Blood Part II.* #9—Thru May 30: *Gymkata.* Beg. May 31: *Fletch.* #10—*Rambo: First Blood Part II.*

Brooklyn

(Area Code 718)

200. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—*A View to a Kill.* #2—*Brewster's Millions.* #3—Thru May 30: *Certain Fury.* Beg. May 31: *Fletch.* #4—Thru May 30: *The Secret of the Sword.* Beg. May 31: *Future Cop.* #5—Thru May 30: *Beverly Hills Cop.*

201. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—*Rambo: First Blood Part II.* #2—*Code of Silence.*

202. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—*Witness.* #2—*Code of Silence.*

203. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—*A View to a Kill.* #2—Thru May 30: *Certain Fury.* Beg. May 31: *Fletch.* #3—*Brewster's Millions.*

204. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.* #3—Thru May 30: *Night Train to Terror.* Beg. May 31: *Future Cop.* #4—*Girls Just Want to Have Fun; The Secret of the Sword.*

206. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—*Brewster's Millions.* #2—Thru May 30: *Code of Silence.* Beg. May 31: *Fletch.* #3—*Rambo: First Blood Part II.* #4—*A View to a Kill.* #5—Thru May 30: *Certain Fury.* Beg. May 31: *Future Cop.* #6—Thru May 30: *Witness.* Beg. May 31: *Silent Madness.*

207. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—Thru May 30: *Lost in America.* #2—*A Private Function.*

208. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—*Code of Silence; The Secret of the Sword.* #2—*A View to a Kill.* #3—*Rambo: First Blood Part II.*

209. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—*Witness.* #2—Program unavailable.

213. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—*Brewster's Millions.* #2—Thru May 30: *Gotcha!* Beg. May 31: *Fletch.*

214. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—*Berry Gordy's the Last Dragon.* #2—*Witness.* #3—*Rambo: First Blood Part II.* #4—*A View to a Kill.*

215. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. #1—*Police Academy 2.* #2—*Night Train to Terror.*

216. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. #1—*Police Academy 2.* #2—Thru May 30: *Mask.* Beg. May 31: *Witness.*

217. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—*Brewster's Millions.* #2—Thru May 30: *Desperately Seeking Susan.* Beg. May 31: *Silent Madness.* #3—*Certain Fury.* #4—*Rambo: First Blood Part II.* #5—Thru May 30: *Code of Silence.* Beg. May 31: *Fletch.*

218. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru May 30: *Lost in America.* Beg. May 31: *Police Academy 2.*

219. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—*Brewster's Millions.* #2—Thru May 30: *Witness.*

220. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—*A View to a Kill.* #2—*Brewster's Millions.* #3—*Rambo: First Blood Part II.* #4—Beg. May 31: *Future Cop.* #5—Beg. May 31: *Fletch.*

Queens

(Area Code 718)

300. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1 & #2—*Rambo: First Blood Part II.* #3—*Brewster's Millions.* #4—Thru May 30: *Code of Silence.* Beg. May 31: *Future Cop.*

301. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—*A View to a Kill.* #2—*The Killing Fields.*

302. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1 & #2—*Rambo: First Blood Part II.* #3—*Grace Quigley; The Secret of the Sword.* #4—*A Private Function.*

303. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-7722. Thru May 30: *Police Academy 2; Firefox.* Beg. May 31: *Friday the 13th Part V; The Dead Zone.*

304. **DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—*Brewster's Millions.* #2—*Gotcha!* #3—*Desperately Seeking Susan.* #4—*Code of Silence.* #5—*Witness.* #6—*The Purple Rose of Cairo.* #7—*Lost in America.*

305. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—*A View to a Kill.* #2—*Brewster's Millions.*

306. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—*A View to a Kill.* #2—*Police Academy 2.* #3—*Code of Silence.* #4—*Brewster's Millions.*

307. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—*Rambo: First Blood Part II.* #2—*Brewster's Millions.* #3—Thru May 30: *Gotcha!* Beg. May 31: *Fletch.*

308. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—Thru May 30: *Certain Fury.* Beg. May 31: *Silent Madness.* #2—Thru May 30: *Gymkata.* #3—*A View to a Kill.*

309. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—*Code of Silence.* #2—Thru May 30: *Night Train to Terror.* Beg. May 31: *Future Cop.* #3—*Police Academy 2.* #4—*Beverly Hills Cop.*

310. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—*Witness.* #2—*Amadeus.*

311. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—Thru May 30: *Witness.* #2—Thru May 30: *The Purple Rose of Cairo.*

312. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

313. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—*A Private Function.* #2—*Grace Quigley.*

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314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. Thru May 30: *Gotcha!* Beg. May 31: *Fletch.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.* #3—*Night Train to Terror; The Secret of the Sword.* #4—Thru May 30: *Just One of the Guys.* Beg. May 31: *Future Cop.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru May 30: *Grace Quigley.* Beg. May 31: *Fletch.* #2—*Code of Silence.* #3—*Brewster's Millions.* #4—*Witness.* #5—*Desperately Seeking Susan.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Rambo: First Blood Part II.* #2—*Beverly Hills Cop.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Brewster's Millions.* #2—Thru May 30: *Certain Fury.* Beg. May 31: *Silent Madness.* #3—*Code of Silence.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru May 30: *Police Academy 2.* #2—Thru May 30: *Gymkata.* Beg. May 31: *Fletch.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru May 30: *Night Train to Terror.* Beg. May 31: *Future Cop.* #2—*Rambo: First Blood Part II.* #3—Thru May 30: *The Secret of the Sword.*

322. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. #1—*Beverly Hills Cop.* #2—*Police Academy 2.*

324. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Rambo: First Blood Part II.* #2—Thru May 30: *Night Train to Terror.* Beg. May 31: *Future Cop.*

325. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru May 30: *Beverly Hills Cop; Best Defense.* Beg. May 31: *Police Academy 2; Tightrope.*

326. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Certain Fury.* #2—*Escape From Women's Prison.* #3—*Berry Gordy's the Last Dragon.*

328. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*A View to a Kill.* #2—Program unavailable.

329. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*A View to a Kill.* #2—*Police Academy 2.*

330. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Rambo: First Blood Part II.* #2—*Brewster's Millions.*

331. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru May 30: *Police Academy 2.*

Staten Island

(Area Code 718)

400. ELTINGVILLE—AMBOY—356-3800. #1—*Rambo: First Blood Part II.* #2—Thru May 30: *Gotcha!*

401. NEW DORP—HYLAN—351-6601. #1—*Code of Silence.* #2—Thru May 30: *Beverly Hills Cop.* Beg. May 31: *Fletch.*

402. NEW DORP—LANE—351-2110. Thru May 30: *Police Academy 2.*

403. NEW DORP—RAE—979-0444. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Certain Fury.* #2—*Brewster's Millions.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Brewster's Millions.* #2—*Police Academy 2; The Secret of the Sword.*

406. NEW SPRINGVILLE—RKO RICHMOND—761-3103. *A View to a Kill.*

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—Thru May 30: *Beverly Hills Cop.* Beg. May 31: *Mask.* #2—Thru May 30: *Code of Silence.* Beg. May 31: *Silent Madness.*

501. BALDWIN—RKO—223-9230. *Rambo: First Blood Part II.*

502. BELLEROSE—RKO—775-1351. May 29–June 4: *The Sure Thing.*

506. EAST MEADOW—FLICK—794-8008. #1—*Desperately Seeking Susan.* #2—Thru May 30: *The Breakfast Club.* #3—*The Care Bears Movie.* #4—*Gotcha!*

507. EAST MEADOW—MEADOWBROOK—731-2423. #1—Thru May 30: *Night Train to Terror.* Beg. May 31 (tent.): *Future Cop.* #2—*Grace Quigley.* #3—*Code of Silence.* #4—*Just One of the Guys.*

509. FLORAL PARK—RKO FLORAL—352-2280. Thru May 30: *Certain Fury.* Beg. May 31: *Fletch.*

510. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*A View to a Kill.* #2—*Brewster's Millions.* #3—*Beverly Hills Cop.* #4—Thru May 30: *Gotcha!* Beg. May 31: *Future Cop.*

511. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Beverly Hills Cop.* #2—Thru May 30: *Certain Fury.* Beg. May 31: *Silent Madness.* #3—Thru May 30: *Desperately Seeking Susan.* Beg. May 31: *Future Cop.*

512. GARDEN CITY PARK—RKO PARK EAST—741-8484. *Mask.*

513. GREAT NECK—SQUIRE—466-2020. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.* #3—Thru May 30: *Marvin & Tige.* Beg. May 31: *Future Cop.*

514. HEWLETT—RKO—791-6768. May 29–June 4: *The Sure Thing.*

515. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru May 30: *Grace Quigley.* Beg. May 31: *Future Cop.* #2—*Code of Silence.*

516. HICKSVILLE—MID-PLAZA—433-2400. #1—*A View to a Kill.* #2—Thru May 30: *The Breakfast Club.* #3—Thru May 30: *Gotcha!* #4—*Brewster's Millions.* #5—*Amadeus.* #6—*Witness.*

517. LAWRENCE—RKO—371-0203. #1—Thru May 30: *Certain Fury.* Beg. May 31: *Future Cop.* #2—Thru May 30: *Mask.* Beg. May 31: *Silent Madness.* #3—Thru May 30: *Gotcha!* Beg. May 31: *Fletch.*

518. LEVITTOWN—LEVITTOWN—731-0516. #1—*Beverly Hills Cop.* #2—*Police Academy 2.*

519. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.* #3—*A View to a Kill.* #4—*Brewster's Millions.* #5—Thru May 30: *Mask.* Beg. May 31: *Fletch.* #6—*Certain Fury.*

520. LONG BEACH—LIDO—432-0056. Thru May 30: *Beverly Hills Cop; The Warriors.* Beg. May 31: *Police Academy 2.*

521. LYNBROOK—LYNBROOK—593-1033. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.* #3—Thru May 30: *Code of Silence.* Beg. May 31: *Future Cop.* #4—*Grace Quigley.*

522. LYNBROOK—STUDIO ONE—599-1444. *The Purple Rose of Cairo.*

523. MALVERNE—TWIN—599-6966. #1—*Beverly Hills Cop.* #2—*Police Academy 2.*

524. MANHASSET—MANHASSET—627-7887. #1—Thru May 30: *The Purple Rose of Cairo.* Beg. May 31: *Fletch.* #2—*A Private Function.* #3—*Lost in America.*

525. MANHASSET—RKO CINEMA—627-1300. *Witness.*

526. MASSAPEQUA—PEQUA—799-6464. *Code of Silence.*

527. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Rambo: First Blood Part II.* #2—*Beverly Hills Cop.* #3—*Rambo: First Blood Part II.* #4—Thru May 30: *Night Train to Terror.* Beg. May 31: *Future Cop.* #5—Thru May 30: *Girls Just Want to Have Fun.* Beg. May 31: *Grace Quigley.* #6—*Witness.* #7—*Police Academy 2.* #8—Thru May 30: *Just One of the Guys.* Beg. May 31: *Fletch.* #9—Thru May 30: *Rambo: First Blood Part II.* Beg. May 31: *Fletch.*

528. MERRICK—MALL—623-4424. *Police Academy 2.*

529. MERRICK—TWIN—546-1271. #1—*A View to a Kill.* #2—*Brewster's Millions.*

530. NEW HYDE PARK—HERRICKS—747-0555. #1—*Witness.* #2—Thru May 30: *Code of Silence.* Beg. May 31: *Beverly Hills Cop.*

531. OCEANSIDE—OCEANSIDE—536-7565. #1—*Beverly Hills Cop.* #2—Program unavailable.

532. OLD BETHPAGE—CINE CAPRI—752-1610. *Police Academy 2.*

533. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Gotcha!* #2—*Witness.*

534. PLAINVIEW—RKO MORTON VILLAGE—938-2323. Thru May 30: *Mask.*

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535. PLAINVIEW—RKO TWIN—931-1333. #1—Thru May 30: *Marvin & Tige.* Beg. May 31: *Future Cop.* #2—Thru May 30: *Certain Fury.* Beg. May 31: *Silent Madness.*

536. PORT WASHINGTON—MOVIES—944-6200. #1—*Brewster's Millions.* #2—Thru May 30: *Desperately Seeking Susan.* Beg. May 31: *Beverly Hills Cop.* #3—*Gotcha!*

538. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *A View to a Kill.*

539. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Brewster's Millions.* #2—*Witness.*

540. ROSLYN—ROSLYN—621-8488. #1—*A View to a Kill.* #2—*Lily in Love.*

541. SYOSSET—SYOSSET—921-5810. #1—*The Purple Rose of Cairo.* #2—*Desperately Seeking Susan.* #3—*A Private Function.*

542. SYOSSET—UA CINEMA 150—364-0700. *Rambo: First Blood Part II.*

543. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Berry Gordy's the Last Dragon.* #2—*Rambo: First Blood Part II.* #3—*Rambo: First Blood Part II.*

544. VALLEY STREAM—SUNRISE—825-5700. #1—*Brewster's Millions.* #2—*Gotcha!* #3—*A Nightmare on Elm Street.* #4—*Police Academy 2.* #5—*Beverly Hills Cop.* #6—*A View to a Kill.* #7—Thru May 30: *Gymkata.* Beg. May 31: *Fletch.* #8—*Certain Fury.* #9—*Mask.* #10—*Witness.* #11—*Code of Silence.* #12—*Night Train to Terror.*

545. WANTAGH—RKO—781-6969. Thru May 30: *Desperately Seeking Susan.*

546. WESTBURY—DRIVE-IN—334-3400. #1—*A View to a Kill.* #2—*Rambo: First Blood Part II.* #3—*Brewster's Millions.*

547. WESTBURY—WESTBURY—333-1911. #1—*Beverly Hills Cop.* #2—*Police Academy 2.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Code of Silence.* #2—*Certain Fury.* #3—Thru May 30: *Night Train to Terror.* Beg. May 31: *Future Cop.*

601. BABYLON—RKO—669-0700. #1—Thru May 30: *Girls Just Want to Have Fun.* Beg. May 31: *Silent Madness.* #2—*Witness.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Gotcha!* #2—Thru May 30: *Mask.* Beg. May 31: *Fletch.* #3—*Brewster's Millions.*

603. BAY SHORE—CINEMA—665-1722. *Rambo: First Blood Part II.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*A View to a Kill.* #2—*Gymkata.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—*Brewster's Millions.* #2—Thru May 30: *Certain Fury.* Beg. May 31: *Fletch.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru May 30: *Beverly Hills Cop.* Beg. May 31: *Police Academy 2.*

607. CENTER MORICHES—CENTER—878-2100. *Police Academy 2.*

608. COMMACK—DRIVE-IN—499-2900. *Rambo: First Blood Part II.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Code of Silence.* #2—*Rambo: First Blood Part II.* #3—*Rambo: First Blood Part II.* #4—*Police Academy 2.* #5—*Brewster's Millions.* #6—*Gotcha!* #7—Thru May 30: *Just One of the Guys.* Beg. May 31: *Fletch.* #8—*A View to a Kill.* #9—*Witness.* #10—*Beverly Hills Cop.*

610. COMMACK—RKO—499-4545. #1—Thru May 30: *The Secret of the Sword.* #2—*Certain Fury.*

611. CORAM—PINE—698-6442. #1—*Witness.* #2—*Police Academy 2.* #3—Thru May 30: *Mask.* Beg. May 31: *Fletch.* #4—*Rambo: First Blood Part II.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1 & #2—*A View to a Kill.* #3 & #4—*Rambo: First Blood Part II.* #5 & #6—*Brewster's Millions.* #7—Thru May 30: *Amadeus.* Beg. May 31 (tent.): *Fletch.* #8—*The Secret of the Sword.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*A Private Function.* #2—*Rambo: First Blood Part II.* #3—*Code of Silence.* #4—Thru May 30: *Desperately Seeking Susan.* Beg. May 31: *Mikey & Nicky.* #5—*Grace Quigley.*

614. EAST SETAUKET—RKO FOX—473-2400. *Certain Fury.*

615. ELWOOD—ELWOOD—499-7800. #1—*A View to a Kill.* #2—*Brewster's Millions.*

616. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—*Desperately Seeking Susan.* #2—Thru May 30: *Night Train to Terror.* Beg. May 31: *Future Cop.*

617. GREENPORT—GREENPORT—477-0500. Thru May 30: *A Sunday in the Country.* Beg. May 31: *The Brother From Another Planet.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Rambo: First Blood Part II.* #2—Thru May 30: *Certain Fury.* Beg. May 31: *Future Cop.* #3—Thru May 30: *Gotcha!* Beg. May 31: *Fletch.* #4—*Code of Silence.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Brewster's Millions.*

620. HUNTINGTON—RKO YORK—421-3911. *A View to a Kill.*

621. ISLIP—ISLIP—581-5200. #1—Thru May 30: *Just One of the Guys.* Beg. May 31: *Fletch.* #2—*Rambo: First Blood Part II.* #3—*Brewster's Millions.*

622. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Rambo: First Blood Part II.*

623. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru May 30: *Police Academy 2.*

624. LINDENHURST—LINDENHURST—888-5400. Thru May 30: *Beverly Hills Cop.* Beg. May 31: *Police Academy 2.*

625. MATTITUCK—MATTITUCK—298-4405. #1—*A View to a Kill.* #2—*Rambo: First Blood Part II.* #3—*Brewster's Millions.*

626. MONTAUK—THE MOVIES—668-2393. May 31–June 2: Program unavailable.

627. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. *Night Train to Terror.* **OUTDOOR**—*Rambo: First Blood Part II.*

628. NORTHPORT—NORTHPORT—261-8600. Thru May 30: *Police Academy 2.* Beg. May 31: *Beverly Hills Cop.*

629. OAKDALE—OAKDALE—589-8118. Thru May 30: *Beverly Hills Cop.* Beg. May 31: *Police Academy 2.*

630. OCEAN BEACH—COMMUNITY—583-5184. May 31–June 1: *Places in the Heart.*

631. PATCHOGUE—TRIPLEX—475-0601. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.* #3—*Police Academy 2.*

632. PATCHOGUE—RKO PLAZA—475-5225. #1—*Brewster's Millions.* #2—Thru May 30: *Certain Fury.* Beg. May 31: *Silent Madness.*

633. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. *Code of Silence.* **OUTDOOR**—*A View to a Kill.*

634. PATCHOGUE—SUNWAVE—475-7766. #1—*Witness.* #2—Thru May 30: *Marvin & Tige.* Beg. May 31: *Fletch.*

635. PORT JEFFERSON—MINI EAST—928-6555. Thru May 30: *Beverly Hills Cop.* Beg. May 31: *Paris, Texas.* **WEST**—*The Purple Rose of Cairo.*

636. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. May 29–June 4: *The Sure Thing.*

637. RIVERHEAD—SUFFOLK—727-3133. *Police Academy 2.*

639. SAG HARBOR—SAG HARBOR—725-0010. Thru May 30: *A Love in Germany.* Beg. May 31: *Stop Making Sense.*

640. SAYVILLE—SAYVILLE—589-0232. #1—*A View to a Kill.* #2—*Desperately Seeking Susan.* #3—*Mask.*

641. SHIRLEY—DRIVE-IN—281-5444. *Rambo: First Blood Part II.*

642. SHIRLEY—TWIN—281-4466. #1—Thru May 30: *Desperately Seeking Susan.* Beg. May 31: *Mask.* #2—Thru May 30: *Police Academy 2.* Beg. May 31: *Code of Silence.*

643. SMITHTOWN—SMITHTOWN—265-1551. *Code of Silence.*

644. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*A View to a Kill.* #2—*Brewster's Millions.* #3—Thru May 30: *Lost in America.* Beg. May 31: *The Purple Rose of Cairo.*

645. STONY BROOK—LOEWS—751-2300. #1—Thru May 30: *Girls Just Want to Have Fun.* Beg. May 31: *Fletch.* #2—*A View to a Kill.* #3—*Brewster's Millions.*

646. WEST ISLIP—TWIN—669-2626. #1—Thru May 30: *Desperately Seeking Susan.* Beg. May 31: *Mask.* #2—Thru May 30: *Police Academy 2.* Beg. May 31: *Code of Silence.*

647. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*A View to a Kill.* #2—Thru May 30: *Just One of the Guys.* Beg. May 31: *Fletch.*

648. WESTHAMPTON—WESTHAMPTON—288-1500. Thru May 30: *The Purple Rose of Cairo.* Beg. May 31: *Desperately Seeking Susan.*

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Rambo: First Blood Part II.* #2—*A View to a Kill.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Brewster's Millions.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.* #3—*Code of Silence.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Rambo: First Blood Part II.* #2—*Desperately Seeking Susan.*

705. HARTSDALE—CINEMA—428-2200. #1—Thru May 30: *The Breakfast Club; The Secret of the Sword.* Beg. May 31: *Fletch.* #2—*Witness.* #3—*Amadeus.* #4—*The Purple Rose of Cairo.*

706. LARCHMONT—PLAYHOUSE—834-3001. Thru May 30: *Grace Quigley.* Beg. May 31: *Fletch.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.* #3—*Code of Silence.* #4—Thru May 30: *Desperately Seeking Susan.* Beg. May 31: *Future Cop.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*The Killing Fields.* #2—*Witness.*

709. MOUNT VERNON—PARKWAY—664-3311. *Witness.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—Thru May 30: *The Breakfast Club.* Beg. May 31: *Fletch.* #2—*Code of Silence.* #3—Thru May 30: *Night Train to Terror.* Beg. May 31: *Silent Madness.* #4—*Witness.* #5—*Certain Fury.* #6—*A View to a Kill.* #7—*Brewster's Millions.*

711. NEW ROCHELLE—TOWN—632-4000. *Rambo: First Blood Part II.*

712. OSSINING—ARCADIAN—941-5200. #1—*Brewster's Millions.* #2—Program unavailable. #3—Program unavailable.

713. PEEKSKILL—BEACH—737-6262. #1—*Rambo: First Blood Part II.* #2—*A View to a Kill.* #3—*Witness.* #4—Thru May 30: *Desperately Seeking Susan.* Beg. May 31: *Fletch.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—Thru May 30: *The Breakfast Club.* Beg. May 31: *Future Cop.* #2—*Beverly Hills Cop.* #3—*Brewster's Millions.* #4—Thru May 30: *Gotcha!; The Secret of the Sword.* Beg. May 31: *The Sure Thing.*

715. PELHAM—PICTURE HOUSE—738-3160. *Police Academy 2.*

716. PLEASANTVILLE—ROME—769-0720. #1—*A View to a Kill.* #2—*Gotcha!*

717. RYE—RYE RIDGE—939-8177. #1—*Brewster's Millions.* #2—*A View to a Kill.*

718. SCARSDALE—FINE ARTS—723-6699. Thru May 30: *Camila.* Beg. May 31: *A Private Function.*

719. SCARSDALE—PLAZA—725-0078. Thru May 30: *Police Academy 2.* Beg. May 31: *Witness.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*A View to a Kill.* #2—*Brewster's Millions.*

721. WHITE PLAINS—UA CINEMA—946-2820. Thru May 30: *Night Train to Terror.* Beg. May 31: *Future Cop.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*A View to a Kill.* #2—*Beverly Hills Cop.*

724. YONKERS—MOVIELAND—793-0002. #1—*Brewster's Millions.* #2—*Gotcha!* #3—*Lost in America.* #4—*Witness.*

725. YONKERS—PARK HILL—969-4477. #1—*Rambo: First Blood Part II.* #2—*Police Academy 2.* #3—*Certain Fury.*

726. YORKTOWN HEIGHTS—TRIANGLE—245-7555. #1—*Police Academy 2.* #2—*Mask.*

Rockland County

750. BLAUVELT—NYACK DRIVE-IN—358-1844. Thru May 30: *Police Academy 2.* Beg. May 31: *Fletch.*

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. *A View to a Kill.*

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *Desperately Seeking Susan.*

754. NANUET—RKO MOVIES—623-0211. #1—*Rambo: First Blood Part II.* #2—*Certain Fury.* #3—*Rambo: First Blood Part II.* #4—Thru May 30: *Girls Just Want to Have Fun.* Beg. May 31: *Fletch.* #5—*A View to a Kill.*

755. NEW CITY—TOWN—634-5100. #1—*Brewster's Millions.* #2—*A View to a Kill.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—Thru May 30: *Grace Quigley.* Beg. May 31: *Future Cop.* #2—*Lost in America.*

757. NYACK—CINEMA EAST—358-6631. *Beverly Hills Cop.*

758. ORANGEBURG—303 DRIVE-IN—359-2021. *Brewster's Millions.*

759. PEARL RIVER—CENTRAL—735-2530. *The Breakfast Club.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Brewster's Millions.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Witness.*

762. SPRING VALLEY—PIX—425-6902. #1—*Certain Fury.* #2—Thru May 30: *The Killing Fields.* Beg. May 31: *Fletch.*

763. STONY POINT—9 W CINEMA—942-0303. *Desperately Seeking Susan.*

764. SUFFERN—LAFAYETTE—357-6030. *Mask.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Rambo: First Blood Part II.*

Connecticut

(Area Code 203)
Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—Thru May 30: *Police Academy 2.* Beg. May 31: *Fletch.* #2—*Brewster's Millions.*

801. DANBURY—CINE—743-2200. #1—Thru May 30: *Grace Quigley.* Beg. May 31: *The Sure Thing.* #2—*Mask.* #3—*Beverly Hills Cop.*

802. DANBURY—CINEMA—748-2923. #1—*A View to a Kill.* #2—*Desperately Seeking Susan.*

803. DANBURY—PALACE—748-7496. #1—*Rambo: First Blood Part II.* #2—Thru May 30: *Certain Fury.* Beg. May 31: *Future Cop.* #3—Thru May 30: *The Killing Fields; The Secret of the Sword.* Beg. May 31: *Silent Madness.*

804. DARIEN—PLAYHOUSE—655-0100. Program unavailable.

805. FAIRFIELD—COMMUNITY—255-6555. #1—Thru May 30: *Amadeus.* Beg. May 31: *Fletch.* #2—*Brewster's Millions.*

806. FAIRFIELD—COUNTY—334-1411. *Desperately Seeking Susan.*

807. GREENWICH—CINEMA—869-6030. #1—*Brewster's Millions.* #2—Thru May 30: *Beverly Hills Cop.* Beg. May 31: *Fletch.*

808. GREENWICH—PLAZA—869-4030. #1—*A Private Function.* #2—*Just One of the Guys.* #3—*The Purple Rose of Cairo.*

809. NEW CANAAN—PLAYHOUSE—966-0600. Program unavailable.

810. NORWALK—CINEMA—838-4504. #1—*Brewster's Millions.* #2—*Code of Silence.*

811. NORWALK—NORWALK—866-9202. *Rambo: First Blood Part II.*

812. SOUTH NORWALK—SONO—866-9202. May 29–31: *1984.* June 1–4: *Birdy; Pink Floyd the Wall.*

813. SPRINGDALE—STATE—325-0250. Thru May 30: *Witness.* Beg. May 31: *Mask.*

814. STAMFORD—AVON—324-9205. #1—*Rambo: First Blood Part II,* #2—Thru May 30: *Certain Fury.* Beg. May 31: *Silent Madness.*

815. STAMFORD—CINEMA—324-3100. #1—*Code of Silence.* #2—*Desperately Seeking Susan.* #3—Thru May 30: *Mask.* Beg. May 31: *Future Cop.*

816. STAMFORD—PARK PLACE—323-1600. #1—Thru May 30: *The Return of the Soldier.* Beg. May 31: *Mikey & Nicky.* #2—Thru May 30: *Padre Padrone; The Garden of the Finzi-Continis.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*A View to a Kill.* #2—Thru May 30: *Grace Quigley; The Secret of the Sword.* Beg. May 31: *The Sure Thing.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Rambo: First Blood Part II.* #2—*A View to a Kill.* #3—*Code of Silence.*

819. WESTPORT—FINE ARTS—227-3324. #1—Thru May 30: *1984.* Beg. May 31: *Fletch.* #2—*Gotcha!* #3—227-9619. *Desperately Seeking Susan.* #4—226-6666. *A View to a Kill.*

820. WESTPORT—POST—227-0500. *Witness.*

821. WILTON—CINEMA—762-5678. *Girls Just Want to Have Fun.*

New Jersey

(Area Code 201)
Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—Thru May 30: *Amadeus.* Beg. May 31: *Fletch.* #2—*Rambo: First Blood Part II.* #3—*Brewster's Millions.*

901. HARRISON—WARNER—482-8550. #1—Thru May 30: *Code of Silence.* #2—Thru May 30: *Certain Fury.*

902. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Beverly Hills Cop.* #2—*Police Academy 2.*

903. JERSEY CITY—LOEWS—653-4600. #1—*A View to a Kill.* #2—*Brewster's Millions.* #3—Thru May 30: *Certain Fury.* Beg. May 31: *Fletch.*

904. JERSEY CITY—STATE—653-5200. #1—*Rambo: First Blood Part II.* #2—*Night Train to Terror.* #3—Thru May 30: *Rappin'.* Beg. May 31: *Future Cop.* #4—*Code of Silence.*

905. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Certain Fury.* #2—*Code of Silence.* #3—*Brewster's Millions.* #4—*Gymkata.*

906. SECAUCUS—LOEWS MEADOW—866-6161. #1—*A View to a Kill.* #2—*Desperately Seeking Susan.* #3—Thru May 30: *Gymkata.* Beg. May 31: *Fletch.* #4—*Rambo: First Blood Part II.* #5—*Rambo: First Blood Part II.* #6—*Police Academy 2.*

908. WEST NEW YORK—MAYFAIR—865-2010. Thru May 30: *Police Academy 2; Police Academy.* Beg. May 31: *The Company of Wolves; Rappin'.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Desperately Seeking Susan.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—Thru May 30: *Certain Fury.* Beg. May 31: *Fletch.* #2—Thru May 30: *Gotcha!* Beg. May 31: *Silent Madness.*

912. CEDAR GROVE—CINEMA 23—239-1462. *Lost in America.*

915. LIVINGSTON—COLONY—992-0800. *Brewster's Millions.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *Police Academy 2.*

917. MILLBURN—RKO—376-0800. #1—*Brewster's Millions.* #2—*A View to a Kill.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Brewster's Millions.* #2—*A View to a Kill.* #3—*Mask.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*Beverly Hills Cop.* #2—*Code of Silence.* #3—*The Killing Fields.*

920. NUTLEY—FRANKLIN—667-1777. #1—*Rambo: First Blood Part II.* #2—*A View to a Kill.* #3—*The Secret of the Sword.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.* #3—*Desperately Seeking Susan; The Secret of the Sword.*

922. VERONA—VERONA—239-0880. Thru May 30: *The Purple Rose of Cairo.* Beg. May 31: *Future Cop.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—Thru May 30: *Witness.* #2—Thru May 30: *Mask.* Beg. May 31: *Fletch.* #3—*Gotcha!; The Secret of the Sword.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. *Beverly Hills Cop.*

931. CRANFORD—RKO—276-9120. #1—*Brewster's Millions.* #2—*A View to a Kill.*

932. ELIZABETH—ELMORA—352-3483. *Witness.*

933. LINDEN—TWIN—925-9787. #1—*Rambo: First Blood Part II.* #2—*Brewster's Millions.*

934. ROSELLE PARK—PARK—245-0358. *Police Academy 2.*

935. SUMMIT—STRAND—273-3900. *A Private Function.*

937. UNION—LOST PICTURE SHOW—964-4497. Thru May 30: *Desperately Seeking Susan.*

938. UNION—RKO—686-4373. #1—Thru May 30: *The Breakfast Club.* Beg. May 31: *Fletch.* #2—Thru May 30: *Certain Fury.* Beg. May 31: *Future Cop.*

939. WESTFIELD—RIALTO—232-1288. #1—*Rambo: First Blood Part II.* #2—Thru May 30: *Girls Just Want to Have Fun.* Beg. May 31: *Future Cop.* #3—*Desperately Seeking Susan.*

940. WESTFIELD—TWIN—654-4720. #1—*Police Academy 2.* #2—*Witness.* #3—*Code of Silence.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *A View to a Kill.*

951. CLOSTER—CLOSTER—768-8800. *Brewster's Millions.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Brewster's Millions.* #2—*A View to a Kill.* #3—Thru May 30: *Code of Silence.* Beg. May 31: *Fletch.* #4—*Certain Fury.*

953. EMERSON—TOWN—261-1000. *Rambo: First Blood Part II.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Brewster's Millions.* #2—Thru May 30: *Police Academy 2.* Beg. May 31: *Future Cop.*

955. FAIRVIEW—TWIN—941-2424. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.*

956. FORT LEE—LINWOOD—944-6900. #1—*Lost in America.* #2—Thru May 30: *Witness.* Beg. May 31 (tent.): *Future Cop.*

957. FORT LEE—SHARON—224-0202. *Amadeus.*

958. OAKLAND—TWIN—337-4478. #1—*The Purple Rose of Cairo.* #2—*Mask.*

959. PALISADES PARK—PARK LANE—944-1086. #1—*Beverly Hills Cop.* #2—*Police Academy 2.*

960. PARAMUS—BERGEN MALL—845-4449. Thru May 30: *Grace Quigley.* Beg. May 31: *Fletch.*

961. PARAMUS—CINEMA 35—845-5070. *Brewster's Millions.*

962. PARAMUS—DRIVE-IN—368-1440. Thru May 30: *Police Academy 2; Night Shift.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Rambo: First Blood Part II.* #2—*Girls Just Want to Have Fun.* #3—Thru May 30: *Lost in America.* Beg. May 31: *Future Cop.* #4—*Mask.* #5—*Beverly Hills Cop.* #6—*Rambo: First Blood Part II.* #7—*A Private Function.* #8—*Witness.* #9—*The Breakfast Club.* #10—*Code of Silence.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*Desperately Seeking Susan.* #2—Thru May 30: *Certain Fury.* Beg. May 31: *Silent Madness.* #3—*A View to a Kill.*

965. RAMSEY—CINEMA—825-2090. *A View to a Kill.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru May 30: *Beverly Hills Cop.* Beg. May 31: *Police Academy 2.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Rambo: First Blood Part II.* #2—Thru May 30: *Desperately Seeking Susan.* Beg. May 31: *Fletch.* #3—*Beverly Hills Cop.* #4—*Mask.*

969. RIDGEWOOD—ROSEBUD—670-9183. Thru May 30: *Monkey Business* (1931). May 31–June 2: *The Third Man.* June 3–6: *Great Expectations* (1941).

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru May 30: *Desperately Seeking Susan.* #2—*Police Academy 2.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Gotcha!* #2—*Police Academy 2.* #3—*Desperately Seeking Susan.* #4—*The Care Bears Movie.*

972. TENAFLY—BERGEN—567-0004. *Brewster's Millions.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Brewster's Millions.*

974. WESTWOOD—PASCACK—664-3200. Thru May 30: *Desperately Seeking Susan.* Beg. May 31: *Future Cop.*

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★	New films recommended by ***New York***'s critic.

ALMOST YOU—(1 hr. 36 min., '85) A comedy about a young married couple in New York City who struggle to maintain their relationship. With Brooke Adams, Griffin Dunne, Karen Young, Marty Watt, Josh Mostel, and Christine Estabrook. Screenplay by Mark Horowitz. Dir. Adam Brooks. R. 46

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adaptated his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" (Sept. 24, 1984) PG. 81, 310, 516, 612, 705, 805, 900, 957

BERRY GORDY'S THE LAST DRAGON—(1 hr. 48 min., '85) An urban fairy tale about a beautiful V.J. and a martial arts expert who rescues her from kidnappers. With Vanity, Taimak, Julius J. Carry III. Music by Stevie Wonder, Smokey Robinson, and other Motown artists. Dir. Michael Schultz. PG-13. 111, 214, 326, 543

★ **BEVERLY HILLS COP**—(1 hr. 45 min., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 9, 37, 48, 102, 200, 309, 317, 322, 325, 401, 500, 510, 511, 518, 520, 523, 527, 530, 531, 536, 544, 547, 606, 609, 624, 628, 629, 635, 714, 722, 757, 801, 807, 902, 919, 930, 959, 963, 967, 968

BREWSTER'S MILLIONS—(1 hr. 37 min., '85) Richard Pryor is Monty Brewster, a man who must spend $30 million in 30 days without accumulating assets—and without telling anyone why—in order to inherit $300 million. With John Candy, Lonette McKee, Stephen Collins, and Hume Cronyn. Screenplay by Herschel Weingrod and Timothy Harris. Dir. Walter Hill. PG. 25, 33, 66, 86, 90, 91, 100, 104, 106, 108, 114, 200, 203, 206, 213, 217, 219, 220, 300, 304, 305, 306, 307, 316, 318, 330, 404, 405, 510, 516, 519, 529, 536, 539, 544, 546, 602, 605, 609, 612, 615, 619, 621, 625, 632, 644, 645, 701, 710, 712, 714, 717, 720, 724, 755, 758, 760, 800, 805, 807, 810, 900, 903, 905, 915, 917, 918, 931, 933, 951, 952, 954, 961, 972, 973

★ **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 5, 617

★ **CODE OF SILENCE**—(1 hr. 42 min., '85) Silent Chuck Norris moves into Clint Eastwood's territory. He's a Chicago cop of "unorthodox" methods and unlimited daring who tries to stop a drug war between the Mafia and some Colombians. Unlike Clint's Dirty Harry series, this picture doesn't go in for dreary liberal-baiting. The enemy this time is not the Supreme Court rulings protecting the rights of suspects, but a lazy, cynical, boozing cop who accidentally kills a teenage boy and then places a gun in the kid's hand to make it look like self-defense. The rest of the department gets behind the cop, but Chuck refuses, and the tensions within the department and the pressures to cover up malfeasance are developed in some detail. Much of the movie is interesting, and the action sequences are well directed (by Andrew Davis). But eventually the limits of the star limit the screenplay (by Michael Butler, Dennis Shryack, and Mike Gray), too. Good use of Chicago's dirty, low-rent side. (May 27, 1985) R. 39, 52, 102, 106, 114, 201, 202, 206, 208, 217, 300, 304, 306, 309, 316, 318, 401, 500, 507, 515, 521, 526, 530, 544, 600, 609, 613, 618, 633, 642, 643, 646, 702, 707, 710, 810, 815, 818, 901, 904, 905, 919, 940, 952, 963

★ **DANGEROUS MOVES**—(1 hr. 36 min., '84) In French, Eng. subtitles. A world-championship chess match in Geneva between two haughty and combative Russian geniuses—Pavius Fromm (Alexander Arbatt), a flamboyantly nasty young man who has defected to the West, and Akiva Liebskind (Michel Piccoli), a Soviet Jewish patriot and longtime champion who is ill and nearing the end of his career. Even if you don't understand chess, you can enjoy the movie for its peacocklike displays of intellectual arrogance. The movie is about the two men's style and also the tricks and stratagems employed by each man's entourage. In particular, the Soviet Union will do anything to guarantee the victory of its loyal son Liebskind and the defeat of the defector Fromm. Michel Piccoli, bearded, goes beyond his usual sinister courtliness; the performance has some of the sublimated grandeur we associate with the late Ralph Richardson. Arbatt, himself a Soviet defector, makes Fromm a very violent young man, and the performance comes off in a broader style than we are used to. Yet Arbatt, a prancing stallion, is marvelous to look at. The Frenchman Richard Dembo wrote and directed, and the picture won the Oscar for best foreign film of 1984. (May 27, 1985) 50

DESPERATELY SEEKING SUSAN—(1 hr. 44 min., '85) Susan Seidelman's comedy is a tale of two heroines. Roberta (Rosanna Arquette), a depressed New Jersey housewife, is such a hapless creature that she can't take five steps without tripping over herself. This tiresome pre-liberated dummy, a standard figure in the movies and TV shows of the last fifteen years, has been devised in order to break out of her shell and reject her boorish husband. The other heroine, Susan (Madonna), is somewhat fresher. A downtown con artist, she picks up men at will and discards them when she gets bored. Madonna makes her a considerable comic creation. Fleshy, with heavy shoulders, she's got a long, flat nose and the reddest of red lips, and dresses like a gypsy who went bargain hunting at Frederick's of Hollywood—wherever she goes, she takes possession of the place. The screenplay, an original by Leora Barish, has been laboriously plotted to make the two women exchange roles. There's some charming and casual stuff in this movie, and Aidan Quinn, who plays Roberta's downtown lover, is very appealing, but the premise is irritatingly silly, and Seidelman doesn't direct for the speed and physical jokes that the farce plot seems to require. *Desperately Seeking Susan* is not an authentic expression of downtown sensibility (the way *Stranger Than Paradise* was) but a conventional commercial comedy with an overlay of anti-bourgeois attitudes. (Apr. 22, 1985) PG-13. 25, 43, 65, 80, 86, 217, 304, 316, 506, 511, 536, 541, 545, 613, 616, 640, 642, 646, 648, 703, 707, 713, 753, 763, 802, 806, 815, 819, 906, 910, 921, 937, 939, 964, 968, 970, 971, 974

ENORMOUS CHANGES AT THE LAST MINUTE—(1 hr. 55 min., '83) A trilogy of comic tales about single New York women, based on short stories by Grace Paley. Screenplay by John Sayles, with Susan Rice. Starring Kevin Bacon, Ellen Barkin, Lynn Milgrim, Maria Tucci. *Virginia's Story* dir. Ellen Hovde, in association with Muffie Meyer; *Faith's Story* dir. Hovde and Mirra Bank; *Alexandra's Story* dir. Bank. 4

FLETCH—(1 hr. 38 min., '85) Reviewed in this issue. PG. 12, 64, 80, 86, 102, 114, 200, 203, 206, 213, 217, 220, 307, 314, 316, 319, 401, 509, 517, 519, 524, 527, 544, 602, 605, 609, 611, 612, 618, 621, 634, 645, 647, 705, 706, 710, 713, 750, 754, 762, 800, 805, 807, 819, 900, 903, 906, 911, 923, 938, 952, 960, 968

GAZA GHETTO: PORTRAIT OF A PALESTINIAN FAMILY 1948-84—(1 hr. 22 min., '84) In Arabic, Hebrew, and English, Eng. subtitles. A documentary about Palestinians in the Israeli-occupied Gaza Strip, focusing on the lives of a family which has lived for three generations in the Jabalia refugee camp, Gaza's largest. The film has been banned for screening in Israel since February 6, 1985. Written and directed by PeA Holmquist, Joan Mandell, and Pierre Bjorklund. 1

★ **GEORGE STEVENS: A FILMMAKER'S JOURNEY**—(1 hr. 53 min., '84) A handsome documentary tribute from the director's son. George Stevens was an intransigent, slow-working director with a feeling for atmosphere and detail, and he produced some of the most beautiful scenes in American movie history. We get excerpts from the films, including *Alice Adams, Gunga Din, Woman of the Year, The More the Merrier, A Place in the Sun, Shane, Giant,* and *The Diary of Anne Frank*. Before the war, Stevens made comedies in a distinctive adagio tempo. During the war, he headed a unit that shot thousands of feet of the Allied sweep through Europe, and he shot color footage on his own. A generous selection of the latter is included, and the grim nature of the footage, as well as some revealing quotations, suggests that Stevens may have grown as a man yet lost his way as an artist because of the conflict. His postwar work is heavy, solemn (except for a few passages in *Giant*), and self-consciously mythic. Interviews with Katharine Hepburn, Joseph L. Mankiewicz, Max von Sydow, and others. Written and directed by George Stevens Jr. (May 13, 1985) 84

GIRLS JUST WANT TO HAVE FUN—(1 hr. 27 min., '85) Two teenage girls realize their ambition to appear on a nationally televised dance program. With Sarah Jessica Parker, Lee Montgomery, Morgan Woodward, Jonathan Silverman, and Helen Hunt. Screenplay by Amy Spies. Dir. Alan Metter. PG. 30, 204, 527, 601, 645, 754, 821, 939, 963

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 63

GOODBYE NEW YORK—(1 hr. 30 min., '85) A romantic comedy about a woman from New York who leaves her husband and her job to seek adventure in Paris. With Julie Hagerty and Amos Kollek. Written and directed by Kollek. 84

GOTCHA!—(1 hr. 40 min., '85) A pleasant entertainment about a sweet-natured innocent from Los Angeles who gets involved with a very shady lady in decadent Europe. Not bad spy stuff in East and West Berlin. The picture soaks up your time. With Anthony Edwards and Linda Fiorentino. Dir. Jeff Kanew. PG-13. 32, 114, 213, 304, 307, 314, 400, 506, 510, 516, 517, 533, 536, 544, 602, 609, 618, 714, 716, 724, 819, 911, 923, 971

GRACE QUIGLEY—(1 hr. 27 min., '85) Katharine Hepburn and Nick Nolte star in this black comedy about an elderly woman and a professional hit man who team up to help old people looking for a way out. Written by A. Martin Zweiback. Dir. Anthony Harvey. PG. 12, 60, 86, 302, 313, 316, 507, 515, 521, 527, 613, 706, 756, 801, 817, 960

GYMKATA—(1 hr. 29 min., '85) Kurt Thomas stars as a former Olympic gymnastics contender recruited by the government for an espionage assignment. With Richard Norton and Tetchie Agbayani. Screenplay by Charles Robert Carnes. Dir. Bob Clouse. R. 33, 67, 114, 308, 319, 544, 604, 905, 906

THE HOLY INNOCENTS—(1 hr. 48 min., '83) In Spanish, Eng. subtitles. A drama of oppression and revenge among peasants and aristocrats on a large estate in contemporary Spain, based on a novel by Miguel Delibes. With Francisco Rabal and Alfredo Landa. Screenplay by Antonio Larreta, Manuel Matji, and Mario Camus. Dir. Camus. PG. 82

JUST ONE OF THE GUYS—(1 hr. 40 min., '85) A comedy about a teenage girl who, in order to win a journalism competition, goes undercover as a male student in her own high school. With Joyce Hyser, Billy Jacoby, William Zabka. Screenplay by Dennis Feldman and Jeff Franklin. Dir. Lisa Gottlieb. PG-13. 37, 315, 507, 527, 609, 621, 647, 808

★ **KADDISH**—(1 hr. 33 min., '85) An extraordinary documentary, directed by Steve Brand of ABC's *20/20*, about young journalist Yossi Klein, who grew up in Borough Park believing that the Jews of Brooklyn would be swept away. Yossi's father, a Hungarian émigré of inexhaustible vitality, escaped the Nazis by hiding in the woods and has so impressed his son with tales of the Holocaust (and perhaps also with his guilt at surviving it) that Yossi cannot quite live in the present. Shot over a period of five years, the movie is a kind of moral and psychological suspense story. Will its hero go mad, become a crackpot, a fanatic? Visually, the picture is a mess, but it doesn't matter—Yossi's radiant intelligence controls the point of view. Since he's often inspired, with a fierce intellectual drive that pushes every idea to its extreme, the experience is dizzying, a little scary, but finally exhilarating. The movie ends with a burst of elation—all burdens lifted at once—that is one of the most moving things in recent films. (Jan. 28, 1985) 1

LADYHAWKE—(2 hr. 1 min., '85) A perfect example of the current degeneracy of film art. Virtually the entire movie consists of brilliant shots (sunsets, mainly), yet there's hardly a coherent sequence. The plot is a cumbersome bit of medieval lore about a knight and his lady who keep missing each other—at daybreak, she turns into a hawk just as he, having spent the night as a wolf, becomes a man. This relationship may parallel the living arrangements of a great many New York couples, but the way the story has been told, few will stay around to see how it comes out. With Rutger Hauer, Michelle Pfeiffer, and Matthew Broderick. Dir. Richard Donner. (May 13, 1985) PG-13. 32, 45

LILY IN LOVE—(1 hr. 42 min., '85) A vain theater actor (Christopher Plummer) pushing 50 disguises himself as a young Italian in order to win a romantic movie role written by his wife (Maggie Smith). The movie goes into production, and the wife, of course, not only fails to recognize the husband but falls madly in love with the "Italian." You may recognize an updated version of the old Lunt-Fontanne chestnut, *The Guardsman*. As an actor's romp, *Lily in Love* might have been fun if the filmmakers had brought glamour and excitement to the occasion, and if they had made the material overtly, brazenly theatrical. But the Hungarian director Karoly Makk works in a thuddingly literal style, and the picture is so grainy and dark it appears to have been shot during one of the grimmer mornings on the West Side IRT. Maggie Smith brings her crisp diction and her romantic susceptibility (a nice combination) to the writer's role, and Christopher Plummer has an enticing moment of pure-theater hamminess when he thanks a closing-night audience in ripely sycophantic tones. (May 13, 1985) PG-13. 53, 540

LOST IN AMERICA—(1 hr. 31 min., '85) As writer (with Monica Johnson), director, and star of this infuriating but inspired comedy, Albert Brooks is all over the place and sometimes nowhere at all. Brooks plays a Los Angeles ad man in his mid-thirties who, thwarted at his job, flips out and takes off with his wife (Julie Hagerty) to see the real America. The couple quickly lose their money, however, and America subjects them to all the humiliations visited on the poor and dislocated. *Lost in America* benefits from Brooks's obsessed, free-wheeling comic persona, his manic monologues, and his almost visionary understanding of the character he plays, but the movie suffers from a simplistic script and a narrow outlook. As a parable of self-delusion and life in the eighties, it's brutally honest but thin. (Feb. 25, 1985) R. 7, 52, 207, 218, 304, 524, 644, 724, 756, 912, 956, 963

MAC ARTHUR'S CHILDREN—(1 hr. 55 min., '84) In Japanese, Eng. subtitles. In Japan after World War II, with national pride crushed by American victory, a class of fifth-grade students, with the help of their teacher, try to adapt to their changing lives. Dir. Masahiro Shinoda. PG. 82

MASK—(1 hr. 58 min., '85) A brave, candid, but only moderately interesting film about a grotesquely disfigured boy (Eric Stoltz) who has been brought up by a free-living California biker community (one hot mama—his own—plus many daddies), and who thus never suffers the burden of being treated as something special. The way the movie tells it, the bikers' rough but kindly handling has helped the boy much more than the usual fussy, middle-class solicitude. As the self-destructive but fiercely loving mom, Cher, when photographed in repose, is hauntingly beautiful, and Eric Stoltz, working under heavy plastic makeup, gives a performance miraculously free of self-pity or fake courage. One might trust the movie more if the bikers weren't portrayed as beer-guzzling teddy bears, but director Peter Bogdanovich, returning to a story that has some accessible emotions, does scene after scene of people expressing affection for one another without embarrassing us. Call it an unsentimental tearjerker. With Sam Elliott as a macho man with heart. Written by Anna Hamilton Phelan. (Mar. 18, 1985) PG-13. 12, 32, 216, 500, 512, 517, 519, 534, 544, 602, 611, 640, 642, 646, 726, 764, 801, 813, 815, 918, 923, 958, 963, 968

MOVERS AND SHAKERS—(1 hr. 20 min., '85) A satire about a film industry executive who attempts to make a meaningful film out of the title, *Love in Sex*. With Walter Matthau, Charles Grodin, Vincent Gardenia, Tyne Daly, Bill Macy, and Gilda Radner. Written by Charles Grodin. Dir. William Asher. PG. 55

MY NEW PARTNER—(1 hr. 47 min., '84) In French, Eng. subtitles. A French formula job about a genially corrupt Parisian cop (Philippe Noiret) who is forced to team up with a sternly principled young member of the force (Thierry Lhermitte). Enraged, the old bribe-taker plays prank after prank on his surly partner until he loosens up. Apart from some outrageously jovial moments from the normally melancholy Noiret, the film, which won the César for best picture of 1984, is remarkable only for how thoroughly it appears to plunder American commercial television. Dir. Claude Zidi. (Apr. 15, 1985) R. 13

★ **A PASSAGE TO INDIA**—(2 hr. 40 min., '84) Large-scale, spectacular, yet also intimate, light on its feet, even debonair. David Lean, 76, builds movies the old way, with brick, mortar and stone. The narrative is solid, the characters pleasingly complex, the society they inhabit recognizably treacherous. Lean, adapting E. M. Forster's classic 1924 novel himself (he also leaned on Santha Rama Rau's stage version), sticks close to the spiritual and physical state of the two English voyagers to India, the delightful Mrs. Moore (Peggy Ashcroft) and Adela Quested (Judy Davis), a queer, honest, sexually repressed girl whose earnest desire to know "the real India" leads to so much trouble. Making friends with the volatile Indian, Dr. Aziz (Victor Banerjee), the two women journey with him to the Marabar caves, where the sinister echo drives them both mad: Adela brings a charge of assault against Aziz, and the benevolent Mrs. Moore becomes cranky, indifferent, and sour, and goes off to die. Around these spiritual and metaphysical happenings, a large social picture comes into focus. Except for Lean's vagueness with Mrs. Moore, and a rum travelogue ending, the movie is satisfyingly solid, even exciting. Judy Davis, a commanding personality, isn't really convincing as an hysteric. But all the other actors are excellent, including James Fox and Alec Guinness. (Jan. 7, 1985) PG. 24

POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT—(1 hr. 37 min., '85) The rookie cops of last year's popular comedy, *Police Academy*, return to clean up a neighborhood terrorized by gangs. With Steve Guttenberg, Bubba Smith, David Graf, Michael Winslow, Colleen Camp, Howard Hesseman, George Gaynes. Screenplay by Barry Blaustein and David Sheffield. Dir. Jerry Paris. PG-13. 32, 104, 114, 215, 216, 218, 303, 306, 309, 319, 322, 325, 329, 331, 402, 405, 518, 520, 523, 527, 528, 532, 544, 547, 606, 607, 609, 611, 623, 624, 628, 629, 631, 637, 642, 646, 715, 719, 725, 726, 750, 800, 902, 906, 908, 916, 934, 940, 954, 959, 962, 967, 970, 971

A PRIVATE FUNCTION—(1 hr. 33 min., '84) A satire, written by Alan Bennett, formerly of the *Beyond the Fringe* troupe, about piggishness and hypocrisy during England's postwar austerity years. The film tries very hard to be in dreadful taste. Michael Palin, for instance, stars as a traveling chiropodist, and the cut toenails fly all over the place. But much of the picture is surprisingly muffled. The humor seems caught on the screen, or perhaps behind the screen—it doesn't *play*. See it, though, for Maggie Smith's performance as a provincial Lady Macbeth and Denholm Elliott's acid portrait of an unappeasable anti-Semite and snob. Dir. Malcolm Mowbray. (Mar. 18, 1985) R. 13, 54, 207, 302, 313, 524, 541, 613, 718, 808, 935, 963

PUMPING IRON II: THE WOMEN—(1 hr. 47 min., '85) A pseudo-documentary (most of it was staged) about women's bodybuilding, climaxing in a made-up contest at Caesars Palace in Las Vegas in 1983. The subject produces reactions ranging from admiration to nausea, and as a competitive "sport" it's a bit of a crock. The movie is intermittently entertaining and might be much more so if it weren't structured as a didactic melodrama pitting women bodybuilders who are traditionally "feminine" (muscles plus grace) against a new, revolutionary practitioner, Bev Francis of Australia, who grows pecs, lats, and deltoids as large as a man's. We're supposed to disdain the traditionalists and root for the no-nonsense athlete. Will the judges applaud Bev's exploding deltoids? Or will the silly old mummies, terrified of the revolution that is sweeping womanhood, cling to their outmoded, uptight idea of femininity and reward the prize to one of the girls with long hair and graceful limbs? Even if you find these peculiar questions interesting, you may not be enamored of the movie's approach to its subject, which is to loudly imply that any man repelled by big muscles on women must be frightened or anti-feminist. The movie turns moralistic about its own hustle. With Rachel McLish and Carla Dunlap. Written by Charles Gaines and George Butler; dir. Butler. (May 6, 1984) 47

THE PURPLE ROSE OF CAIRO—(1 hr. 22 min., '85) Woody Allen's sad-sack comedy about illusion and romance. Cecilia (Mia Farrow), a Depression-era hash-house waitress, is dreamily obsessed with the movies playing at the local theater. One night, while watching "The Purple Rose of Cairo," a swank comedy set in Manhattan, one of the characters, Tom Baxter (Jeff Daniels) steps down off the screen and sweeps Cecilia away. Out in the world he's still a movie character—sappy, limited, completely inexperienced. Daniels makes the perfect, unthreatening bozo, but the movie would have been more exciting if Woody Allen had chosen an actor with the giddy, romantic appeal of, say, Ronald Colman or Leslie Howard. Later, when the self-absorbed Hollywood actor who plays Baxter also shows up, Cecilia falls for him too, and the joke of ordinariness is redoubled. All this drabness gets a little sad. The meaning of the movie's ending is that reality is always a cheat—the only thing that doesn't let one down is fantasy. It's as if the director were saying to the movie audience, "You people may have drab lives, but at least you've got dreams that we talented people have generously given you." It's not the kind of thing a director should ever say, or even imply, out loud. (Mar. 11, 1985) PG. 23, 61, 82, 304, 311, 522, 524, 541, 635, 644, 648, 705, 808, 922, 958

RAMBO: FIRST BLOOD PART II—(1 hr. 33 min., '85) Reviewed in this issue. R. 3, 20, 22, 36, 60, 68, 86, 90, 91, 100, 103, 106, 111, 114, 201, 204, 206, 208, 214, 217, 220, 300, 302, 307, 315, 317, 320, 324, 330, 400, 403, 501, 513, 519, 521, 527, 542, 543, 546, 603, 608, 609, 611, 612, 613, 618, 621, 622, 625, 627, 631, 641, 700, 702, 703, 707, 711, 713, 725, 754, 765, 803, 811, 814, 818, 900, 904, 906, 920, 921, 933, 939, 953, 955, 963, 968

REMBETIKO—(1 hr. 47 min., '83) In Greek, Eng. subtitles. In telling the life story of singer Marika Ninou, this film traces the evolution of *rembetiko*, a style of music—comparable in many ways to the blues in America—that evolved among refugees from Izmir (Smyrna) who settled in Greek cities after the mass migration of 1922. With Sotiria Leonardou. Music by Stavros Xarchakos. Dir. Costas Ferris. 44

THE SECRET OF THE SWORD—(1 hr. 40 min., '85) An animated feature starring He-Man, his twin sister She-Ra, and characters from the television series, *He-Man and the Masters of the Universe.* Dir. Ed Friedman, Lou Kachivas, Marsh Lamore, Bill Reed, and Gwen Wetzler. G. 20, 34, 41, 106, 200, 204, 208, 302, 315, 320, 405, 610, 612, 705, 714, 803, 817, 920, 921, 923

SECRET PLACES—(1 hr. 36 min., '85) The teenage daughter of a German refugee family enrolls at a school for girls in rural England during World War II. With Marie-Theres Relin, Tara Macgowran, Cassie Stuart, and Jenny Agutter. Screenplay by Zelda Barron, based on the novel by Janice Elliot. Dir. Barron. PG. 49

THE SHOOTING PARTY—(1 hr. 48 min., '85) In the fall of 1913, near the end of the Edwardian era, a group of guests assemble for a pheasant shoot at the country estate of a British nobleman. Based on the novel by Isabel Colegate. With James Mason, John Gielgud, and Edward Fox. Dir. Alan Bridges. 55

SILVER CITY—(1 hr. 50 min., '84) A romantic drama involving Polish immigrants in Australia. With Gosia Dobrowolska and Ivar Kants. Screenplay by Sophia Turkiewicz and Thomas Keneally. Dir. Turkiewicz. PG. 53

★ **STOP MAKING SENSE**—(1 hr. 28 min., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous, energetic but non-egotistical. Director Jonathan Demme works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. (Nov. 5, 1984) 20, 639

★ **STREETWISE**—(1 hr. 32 min., '84) An excellent cinéma-vérité documentary about the hellish, pathetic, but curiously companionable lives of teen runaways in Seattle's tenderloin district. These baby whores, pimps, and scam artists, underfed and prematurely wizened, huddle together proudly in the cold, fending off death. The picture is sadder and more truthful than most treatments of the subject, for it centers on the obvious and immediate causes of the kids' misery—the absence of parents who know what to do. The kids speak of their drunken, criminal parents in wistful tones, and then helplessly go out and emulate them. In a self-destructive way, they express their love. The film originated in a *Life* Magazine article by writer Cheryl McCall and photographer Mary Ellen Mark; together they worked with British director Martin Bell on the film. Music by Tom Waits. (Apr. 15, 1985) 13, 81

SYLVIA—(1 hr. 38 min., '84) A biographical drama of educator Sylvia Ashton-Warner, a young New Zealand wife and mother who, in the 1940s, introduced revolutionary methods of teaching in a school of illiterate Maori and deprived white children. With Eleanor David as Ashton-Warner. Dir. Michael Firth. PG. 49

A VIEW TO A KILL—(2 hr. 12 min., '85) Reviewed in this issue. PG. 25, 31, 62, 66, 86, 103, 111, 114, 200, 203, 206, 208, 214, 220, 301, 305, 306, 308, 328, 329, 406, 510, 516, 519, 529, 538, 540, 544, 546, 604, 609, 612, 615, 620, 625, 633, 640, 644, 645, 647, 700, 710, 713, 716, 717, 720, 722, 751, 754, 755, 802, 817, 818, 819, 903, 906, 917, 918, 920, 931, 950, 952, 964, 965

★ **WHAT HAVE I DONE TO DESERVE THIS?**—(1 hr. 40 min., '84) In Spanish, Eng. subtitles. A scandalous success from post-Franco Spain. Gloria (Carmen Maura), a lower-middle-class Madrid housewife, lives with her family in a ghastly new housing project and suffers, in comic profusion, the indignities of being a woman in modern Spain. Her family is falling apart, and Gloria, who works her elbows raw, can't even get decently laid. This deadpan comedy is startling and tonic; it breathes freedom and pleasure in freedom. The young writer-director, Pedro Almodovar, brings a sense of classical form to rude, cabaret-style satire. He mixes Fassbinder's sympathy for the insulted and the injured with Buñuel's dark jokes about the indecency of most human behavior. He's nowhere near as pure as either of those two; Almodovar is primarily an entertainer, and the picture has a casual, cruddy feel to it—an overlay of fun and dirty talk, a prankster's scatological glee. See it—you won't be disappointed. (Apr. 29, 1985) 13

★ **WITNESS**—(1 hr. 54 min., '85) Remarkable. In Peter Weir's new movie (incomparably his best), a hardened Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out in an Amish farm deep in Lancaster County, Pennsylvania, where he protects both himself and a young Amish boy who was the unwilling witness to a murder. This specialist in urban corruption is amused by the spotless Amish, who are harsh, narrow, and exhaustingly virtuous, but also amused at himself for liking them so much. In some ways, he is one of them. But only in some ways. Peter Weir, whose portentous style has always been irritating in the past, brings all the bruising speed to the Philadelphia scenes that one could want, and out in the country he achieves the meditative strength—the tension in quiet—of a master director. The light is soft, the landscapes gentle and nurturing. The detective's violent way of life is criticized, yet such is the pull of violence, and of this particular hero, that the movie only fulfills itself when the hero swings back into action. Still, it's the most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. With the talented Kelly McGillis as the young Amish widow the detective falls in love with. Written by Earl W. Wallace and William Kelley. (Feb. 11, 1985) R. 20, 37, 62, 64, 86, 90, 111, 202, 206, 209, 214, 216, 219, 304, 310, 311, 316, 516, 525, 527, 530, 533, 539, 544, 601, 609, 611, 634, 705, 708, 709, 710, 713, 719, 724, 761, 813, 820, 923, 932, 940, 956, 963

Revivals

A CLOCKWORK ORANGE—(2 hr. 17 min., '71) Stanley Kubrick at his splashiest, most superficially aggressive, and effect-ridden worst, with neither the verbal values of the Burgess novel nor the human values inherent in the story captured and created on screen. Sensation seekers may derive some simplistic satisfactions. Starring Malcolm McDowell. 11

THE CONFORMIST—(1 hr. 55 min., '70) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal" and who joins the Italian Fascists in the thirties. But the movie isn't psychological drama—it's a sweeping, lush, almost voluptuous evocation of an entire era. With Dominique Sanda and Stefania Sandrelli. From the novel by Alberto Moravia. 11

THE DAMNED—(2 hr. 35 min., '69) Luchino Visconti's ludicrous, high-camp excursion into the S&M underworld of Nazism. The literal-minded have taken it seriously as a study of decadence and evil. More skeptical viewers have either enjoyed it or not as lurid fantasy. With Helmut Berger, Ingrid Thulin, and Dirk Bogarde. 11

DOUBLE INDEMNITY—(1 hr. 46 min., '44) Barbara Stanwyck gives a great performance as the steamy California slut who ensnares Fred MacMurray (the embodiment of the banality of evil) into murdering her husband for the insurance money. Edward G. Robinson is the bulldoglike insurance-company Javert. A taut, stunningly effective melodrama. Dir. Billy Wilder. 89

THE EARRINGS OF MADAME DE . . .—(1 hr. 42 min., '53) Max Ophuls's masterpiece, a witty, glamorous, sublimely ironic story of love and betrayal among the aristocracy. Starring the superb trio of Danielle Darrieux, Charles Boyer, and Vittorio De Sica. 88

EVERY MAN FOR HIMSELF—(1 hr. 27 min., '80) In French, Eng. subtitles. Jean-Luc Godard's return to theatrical filmmaking after many years has passages of poetic melancholy and comically sinister eroticism that are close to the level of his best work. Set in Switzerland, the movie is about the spaces that separate people, and the perversion of the erotic into an endless power game in which men hold the upper hand and disgrace themselves morally while women withdraw into proud silence. With Jacques Dutronc, Isabelle Huppert, and Nathalie Baye. 89

THE GARDEN OF THE FINZI-CONTINIS—(1 hr. 35 min., '70) In Italian, Eng. subtitles. A beautiful, mournful, and elegiac portrait of wealthy Italian Jews who imagine themselves protected from Mussolini's persecution during the war. This way of life is gone forever—and the movie makes you feel the loss. Adapted from a novel by Giorgio Bassani. With Dominique Sanda, Helmut Berger, and Lino Capolicchio. Dir. Vittorio De Sica. 816

IF . . .—(1 hr. 51 min., '69) An absurdist satire of the cruelty and psychological oppression in a traditional British boys' school, and at times a lyrical ode to the revolutionary spirit, very much of its time. With Malcolm McDowell, David Wood, Richard Warwick, and Christine Noonan. Dir. Lindsay Anderson. 11

JULES AND JIM—(1 hr. 44 min., '62) In French, Eng. subtitles. François Truffaut's masterpiece, and one of the greatest of postwar European films. Oskar Werner and Henri Serre are the two young men, one Austrian, one French, who love the free-living Catherine, played by a radiant Jeanne Moreau. The picture is fast, playful, and casual on the surface, but its glancing blows have a way of leaving you shaken. A peerless evocation of the intellectual and bohemian life in the period around the First World War. From a novel by Henri-Pierre Roché. 81

LAURA—(1 hr. 28 min., '44) Otto Preminger's funny, nasty mystery about a cop (Dana Andrews) who falls in love with the portrait of a murdered woman (Gene Tierney). Clifton Webb plays a silky newspaper columnist, Vincent Price an infantile kept man, and Judith Anderson an older woman with money. 83

THE MAN WHO KNEW TOO MUCH (1956)—(2 hr.) Slower and heavier than Hitchcock's first (1934) version, but the expansiveness and weight pay off. The elaborate early scenes, which establish the discomfort of James Stewart and Doris Day as tourists in Marrakech, set us up for the disasters and disorienting confusions they experience in that city. And the neurotic conflicts in their marriage make the crises that much more wrenching. One of Hitchcock's most deeply felt thrillers. 4

MIKEY & NICKY—(1 hr. 46 min., '76) A drama about friendship and betrayal among small-time hoods. With Peter Falk, John Cassavetes, and Ned Beatty. Written and directed by Elaine May. R. 5, 51, 613, 816

ON THE WATERFRONT—(1 hr. 48 min., '54) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint. Music by Leonard Bernstein. Dir. Elia Kazan. 8

PERSONAL BEST—(2 hr. 4 min., '82) A woman training for the 1980 Olympics squad (Patrice Donnelly) seduces a young rival (Mariel Hemingway), and the macho coach (Scott Glenn) who loves them both tries exasperatedly to get them to compete against each other. Writer Robert Towne (*Chinatown*), in his debut as director, gives the movie a tender, respectful, and gently amused tone, and he doesn't sensationalize the lesbian affair. A minor but sweet-tempered movie with some marvelous sports footage. 88

SOPHIE'S CHOICE—(2 hr. 37 min., '82) In Alan J. Pakula's adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, arrives in Brooklyn in 1947 burdened with more grief and guilt than she can easily unload. But as her demon lover, Nathan, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing as the narrator, a virginal novelist-in-training. Pakula directs in a glumly lyrical style, and the result is an undramatic, morally simple movie—a genteel view of the Holocaust. 38

THE THIRD MAN—(1 hr. 44 min., '49) A tense, thrilling manhunt drama set in postwar Vienna, based on Graham Greene's novel. Catch that perfect zither music. With Joseph Cotten, Alida Valli, Orson Welles, and Trevor Howard. Dir. Carol Reed. 969

THE TIN DRUM—(2 hr. 22 min., '79) In German, Eng. subtitles. An anguished fable of modern European dislocation—social collapse, family brutality, the rise of Nazism—told through the prism of a little boy's experience. The boy is so repelled by the bestiality around him that he decides, at the age of three, to stop growing. The movie is evocative, but its anger and disgust seem aimed at the wrong targets. Adapted from the Günter Grass novel. Dir. Volker Schlöndorff. 88

THE TREASURE OF THE SIERRA MADRE—(2 hr. 6 min., '48) The John Huston classic, adapted from the novel by B. Traven about prospecting for gold in Mexico and the debilitating effects of greed on character. Bogart as the frightened, paranoid Fred C. Dobbs; Walter Huston, enchanting from first to last, as the tough old bird of a prospector; Tim Holt as the sweet young fellow who tags along; Alfonso Bedoya as the threatening bandit. 8

THE WILD ONE—(1 hr. 19 min., '54) Brando becomes a myth. It is dated, sometimes ludicrous, and finally rather moralistic, but it offers the great man's definitive portrait of the disaffected fifties rebel—a biker, before bikers became commonplace. "What are you rebelling against?" a woman asks. Brando's reply: "Whaddya got?" With Lee Marvin. Dir. Laslo Benedek. 8

THEATER

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Broadway

Previews and Openings

Wednesday, May 29

ARMS AND THE MAN—Kevin Kline, Raul Julia, and Glenne Headly star in a new production of George Bernard Shaw's comedy; directed by John Malkovich. Featured in the cast are Louis Zorich, Dimitra Arliss, George Morfogen, Guy Paul, and Caitlin Clarke. Previewing now prior to a 5/30 opening. Preview price: thru 5/29, $27, exc. Sat. at 8 which is $30. Tues.–Fri. at 8, Wed. & Sat. at 2, Sun. at 3. From 5/30, all prices, $30, exc. Sat. at 8 which is $33. **Circle in the Square Theatre,** 1633 Broadway at 51st St. (239-6200). 2 hr., 40 min. All major credit cards. **IRLS**

SINGIN' IN THE RAIN—Don Correa stars in an adaptation of the M-G-M film w/book: Betty Comden & Adolph Green, based on their original screenplay. Music & lyrics: Nacio Herb Brown & Arthur Freed; directed and choreographed by Twyla Tharp. Featured in the cast are Peter Slutsker, Mary D'Arcy, Faye Grant, Hansford Rowe, Richard Fancy, and members of Tharp's dance company. Previewing now prior to a 6/13 opening. Preview prices, Mon.-Sat. at 8, Wed. & Sat. at 2, thru 6/12, $27.50–$35. From 6/13. prices are $37.50–$45 for evenings, $27.50–$35 for Wed. & Sat. mats. **Gershwin Theatre,** 51st W. of Bdway (586-6510). 2 hr., 30 min. All major credit cards. **IRLS**

Tuesday, June 4

THE ODD COUPLE—Rita Moreno plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two friends who share an apartment; directed by Gene Saks. Featured in the cast are Mary Louise Wilson, Lewis J. Stadlen, Kathleen Doyle, Tony Shalhoub, Marilyn Cooper, and Jenny O'Hara. Tues.-Sat. at 8, $27.50–$37.50; Sat. at 2, & Sun. at 3, $25–$35; Wed. at 2, $20–$30. Previews start 6/4 prior to a 6/11 opening. **Broadhurst Theatre,** 235 W. 44th St. (239-6200). 2 hr. All major credit cards.

Now Playing

AREN'T WE ALL?—Claudette Colbert and Rex Harrison star, with Lynn Redgrave, George Rose, and Jeremy Brett in a new production of Frederick Lonsdale's comedy; directed by Clifford Williams. Featured in the cast are Brenda Forbes, Ned Schmidtke, Leslie O'Hara, Peter Pagan, George Ede, Steven Sutherland, and John Patrick Hurley. The story deals with amorous extravagances of the very rich, and the 1923 play captures its spirit faithfully and handsomely this time around. Tues.–Fri. at 8, Sat. at 2 & 8, Sun. at 3, $32.50–$42.50; Wed. at 2, $27.50–$37.50; thru 7/21. **Brooks Atkinson Theatre,** 256 W. 47th St. (719-4099). 2 hr. All major credit cards. **IRLS**

AS IS—William M. Hoffman's excellent play about a gay couple's attempts to come to terms with the frightening threat to life posed by the AIDS crisis; directed by Marshall W. Mason; with Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, Lou Liberatore, and Mark Myers. The acting is remarkable, as are the decor, lighting, and costumes. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15–$30. **Lyceum Theatre,** 149 W. 45th St. (239-6200). 90 min. All major credit cards. **IRLS**

BIG RIVER—*The Adventures of Huckleberry Finn,* a musical play based on the Mark Twain story, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featured in the lively cast are René Auberjonois, William Youmans, Susan Browning, Patti Choenour, Jennifer Leigh Warren, Bob Gunton, David H. Jenkins, John Short, Ron Richardson, Aramis Estevez, et al. There are enjoyable performances, masterly sets, and rhythmic direction. Tues.–Thurs. at 8, Sat. at 2, and Sun. at 3, $32–$40. Fri. & Sat. at 8, $36–$45; Wed. at 2, $27–$35. **Eugene O'Neill Theatre,** 230 W.49th St. (246-0220). 2 hr., 35 min. All major credit cards.

BILOXI BLUES—Matthew Broderick stars in Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Also in the cast: Randall Edwards, Matt Mulhern, Barry Miller, Penelope Miller, Brian Tarantina, Geoffrey Sharp, Alan Ruck, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting; Sadler and Barry Miller are standouts! Mon.–Sat. at 8, $25–$35, Sat. at 2, $25–$35, Wed. at 2, $22–$32. **Neil Simon Theatre,** 250 W. 52nd St. (757-8646). 2 hr., 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—A comedy/drama by Neil Simon deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Verna Bloom, Dick Latessa, Wendy Gazelle, Mark Nelson. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $20–$30. **46th St. Theatre,** 226 W. 46th St. (221-1211). 2 hr., 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical comedy set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon.–Sat. at 8, Sat. at 2, $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats $10 at each performance. **Palace Theatre,** Broadway & 47th St. (757-2626). 2 hr., 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.–Sat. at 8, Sat. at 2, $30–$45; Wed. at 2, $25–$40; Wed. at 2, $25–$40. **Winter Garden Theater,** 1634 Bdway (239-6200). 2 hr., 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.–Sat. at 8, Wed. & Sat. at 2, $30–$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hr., 10 min. Major credit cards. ● ●

DOUBLES—John Cullum, Ron Liebman, Austin Pendleton, and Tony Roberts are all real pros who can keep the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. With Kate Collins and Nicholas Weyman. Mon.–Sat. at 8, Wed. & Sat. at 2; $29.50. **Ritz,** 225 W. 48th (582-4022). 2 hr., 10 min.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2, Sun. at 3, $25–$40. **Imperial Theatre,** 249 W. 45th St. (239-6200). All major credit cards. 2 hr., 45 min. ● ●

42ND STREET—Millicent Martin, Don Chastain, Lisa Brown, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart and Mark Bramble. Music is by Harry Warren, and the lyrics are by Al Dubin. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$45; Wed. at 2, $20–$35. **Majestic Theatre,** 247 W. 44th St. (239-6200). 2 hr., 15 min. All major credit cards. ● ● **IRLS**

GRIND—Ben Vereen, Leilani Jones, Timothy Nolen, and Stubby Kaye are the stars of a new musical by Fay Kanin, Larry Grossman, and Ellen Fitzhugh; directed by Harold Prince. It takes place in a burlesque house in 1933, the year of the Century of Progress World's Fair in Chicago, and focuses on the romantic life of a black stripper and her two suitors. With Joey Faye and Lee Wallace. *Grind* stands out this season, with a fine cast, a fine chorus line, a fine set, and stylish direction. Mon.–Thurs. at 8, Sat. at 2, $30–$45; Fri. & Sat. at 8, $30–$47.50; Wed. at 2, $30–$40. **Mark Hellinger Theatre,** 51st & Bdway (757-7064). 2 hr., 20 min. Major credit cards. **IRLS**

HURLYBURLY—David Rabe's play about four Hollywood men and their wives and lovers; directed by Mike Nichols. With Danny Aiello, Susan Anton, Christine Baranski, Alison Bartlett, Frank Langella, Ron Silver, Jerry Stiller. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50–$37.50. **Ethel Barrymore,** 243 W. 47th (239-6200). 3 hr., 15 min.

JOE EGG—Jim Dale and Stockard Channing are the brilliant stars of the Roundabout Theatre Company's fine production of Peter Nichols's play titled *A Day in the Death of Joe Egg;* featuring Joanna Gleason, John Tillinger, Tenney Walsh, Margaret Hilton; directed by Arvin Brown. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $20–$35; Wed. at 2, $18.50–$32.50. **Longacre,** 220 W. 48th (239-6200). 2 hr., 40 min. **IRLS**

THE KING AND I—Yul Brynner stars in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh; based on the real-life story of an English governess who went to Siam to tutor the crown prince. With Mary Beth Peil, Jonathan Farwell, Irma-Estel LaGuerre, Patricia Welch, Sal Provenza, Kathy Lee Brynner. Tues.–Sat. at 8, Sat. at 2, Sun. at 3; $30–$47.50; Wed. at 2, $25–$42.50; thru 6/30. **Broadway Theater,** Bdway at 53rd (239-6200). All major credit cards. 2 hr., 45 min. **IRLS**

LEADER OF THE PACK—Dinah Manoff and Patrick Cassidy star in a musical with book by Anne Beatts, based on an original concept by Melanie Mintz, featuring Ellie Greenwich (as herself today) and her songs of the early '60s together with new material; directed and choreographed by Michael Peters. Featured in the cast are Dennis Bailey, Annie Golden, Lon Hoyt, and Darlene Love. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$37.50; Wed. at 2, $22.50–$32.50. **Ambassador Theater,** 219 W. 49th St. (239-6200). 2 hr., 45 min. All major credit cards.

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Bill Cobbs, Robert Judd, Arthur French, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and John Randolph Jones. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Tues.–Thurs. at 8, Sat. at 2, Sun. at 3, $22.50–$32.50; Fri. & Sat. at 8, $25–$35; Wed. at 2, $17.50–$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hr., 10 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy. Mon.–Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30–$45. **Edison Theatre,** 240 W. 47th St. (757-7164). 2 hr., 10 min. ● ●

PACK OF LIES—Rosemary Harris, Dana Ivey, George N. Martin, and Patrick McGoohan star in Hugh Whitemore's civilized play about two neighboring couples—one English with a vulnerable daughter, and the other supposedly Canadian—who live in a middle-class suburb of London; directed, with great assurance and finesse, by Clifford Williams. Featured in the cast are Juli Cooper, Colin Fox, June Ballinger, and Kaiulani Lee. Rosemary Harris is superb and the rest of the cast merely excellent. Mon.–Thurs. at 8, Sat. at 2, $12.50–$30, Fri. & Sat. at 8, $12.50–$32.50, Wed. at 2, $12.50–$27.50. **The Royale Theatre,** 242 West 45th Street (239-6200). 2 hr., 10 min. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Harry Groener and Maryann Plunkett star in the Pulitzer Prize-winning musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the story tells of Seurat and his mistress-model. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35–$45. **Booth Theatre,** 222 W. 45th St. (239-6200). 2 hr., 30 min. All major credit cards. ● **IRLS**

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; with Hinton Battle, Savion Glover, Ira Hawkins, Gail Nelson, Barbara Montgomery, Martine Allard; directed by Vivian Matalon; about show-business tradition passed down to a talented ten-year-old. The dancing of Battle is nothing short of extraordinary, and there are winning performances from all. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2, $25–$40. **Minskoff,** 200 W. 45th (869-0550). 2 hr., 40 min. ● **IRLS**

Off Broadway

AIR GUITAR—William Mastrosimone's play that explores the world we live in; directed by Richard Pinter. Also *The Astroid,* a sketch dealing with a couple who have stopped communicating. Wed.–Fri. at 8, Sat. at 8 & 10, Sun. at 3; thru 6/29; $10. **Neighborhood Group Theatre,** 420 W. 42nd St. (279-4200).

CHILDHOOD—Glenn Close stars in Nathalie Sarraute's adapation of her best-selling memoir; directed by Simone Benmussa. Featured in the cast are Max Wright, Marek Johnson, Andrea Weber, and Stephen Keep. Tues.–Thurs. at 8, Wed. at 2:30, Fri. & Sat. at 8, Sat. at 2:30, Sun. at 3; $22–$27.50. **Samuel Beckett Theatre,** 410 W. 42nd St. (594-2826).

CURSE OF THE STARVING CLASS—Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Featured in the cast are Eddie Jones, Karen Tull, Rose Gregorio, Jude Ciccolella, Bill Pullman, and James Gleason. Wed.thru Sat. at 8, Sat. at 2, Sun. at 3 and 7:30, $22–$24; thru 6/2. **INTAR Theatre,** 420 W. 42nd St. (279-4200).

D—Michael Stewart's love story about an aspiring concert pianist; directed by Dan Held; with Michael Zaslow, Jason Alexander, Lynn Thigpen. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. **Theatre,** 321 E. 73rd (861-1212).

EDEN COURT—Penny Marshall, Ellen Barkin, Ben Masters, and Guy Boyd are featured in Murphy Guyer's comedy about blue-collar couples living in a trailer park; directed by Barnett Kellman. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $25. **Promenade Theatre,** Broadway & 76th St. (580-1313).

THE FANTASTICKS—A musical fable in its 26th year. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18–$22. **Sullivan St. Playhouse,** 181 Sullivan St. (674-3838). ● ●

FIGHTING INTERNATIONAL FAT—Jonathan Reynolds's comedy about a popular television host who is selecting candidates for an upcoming show on the battle of the bulge; directed by David Trainer. Featured in the cast are Jessica Walter, Stephen Ahern, Ann McDonough, Lisa Banes, and Ruth Jaroslow. Tues.–Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $18–20; from 6/6. **Playwrights Horizons Theatre,** 416 W. 42nd St. (564-1235).

FOOL FOR LOVE—Katherine Cortez and David Andrews star in Sam Shepard's play which deals with a man and a woman battling for power in a desert motel; directed by the author. Thru 6/2, Tues.-Fri. at 8, Sat. at 6 & 8:30, Sun. at 3 & 7. From 6/4, playing times are Tues.–Fri. & Sun. at 8; Thurs. at 3 & 8, Sat. at 7:30 & 10; $22.50–$24.50. **Douglas Fairbanks Theater,** 432 W. 42nd St. (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.–Fri. at 8, Sun. at 3 & 7:00; Sat. at 7 & 10; $21–$24.50. **Astor Place Theatre,** 434 Lafayette St. (254-4370).

HANNAH SENESH—Play by David Schechter focusing on the life and death of the Hungarian-Jewish Freedom Fighter who was caught by the Germans and executed at the age of 22; starring Lori Wilner. Wed.–Fri. at 8, Wed. at 2:30, Sat. at 7 & 10, Sun. at 2:30 & 5:30; thru 6/2. **The Cherry Lane Theatre,** 38 Commerce St. (989-2020).

I'M NOT RAPPAPORT—Herb (*A Thousand Clowns*) Gardner's new comedy, set in and around Central Park, focuses on the life-affirming relationship between two youthful old-timers. Featured are Cleavon Little, Judd Hirsch, Jace Alexander, Liann Pattison, and Ray Baker; directed by Dan Sullivan. **The American Place Theatre,** 111 West 46th Street (247-0393).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with their loves and careers; directed by Gerald Gutierrez. With Julia Meade, Joan Copeland, Christine Healy, Robin Bartlett, Philip Hoffman, James Rebhorn, Jay Thomas,and James Harder. Tues–Fri. at 8, Sat. at 7 & 10, and Sun. at 3 & 7. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782). ● **IRLS**

JUNO'S SWANS—E. Katherine Kerr's play about sisters whose only common link is in sharing the same lover; directed by Marsha Mason. With Betty Buckley, Daniel Hugh-Kelly, and Mary Place. Tues.–Sun. at 8, Sat. at 2; $12; thru 6/9. **Second Stage,** 2162 Broadway (873-6103).

LIES AND LEGENDS—*Musical Stories of Harry Chapin;* directed by Sam Weisman. Featured in the cast are John Herrera, Ron Orbach, and Terri Klausner. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3; $18–$27.50. **Village Gate Theater,** Bleecker and Thompson Sts. (475-5120).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this charming and funny play is set in a Skid Row flower shop run by a young botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues.–Thurs. at 8, $27.50–$32.50; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $30–$35. **Orpheum Theater,** 126 Second Ave. (239-6200).● ●

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. With Desiree Coleman and Doris Troy. Thurs. at 8 (all seats for this perf. are $10); Fri. at 8, Sat. at 11 a.m., 2, 5 & 8 p.m.; Sun. at 2 & 5; $15–$20. **Heckscher Theater,** 1230 Fifth Ave. at 104th St. (534-2804). ● ●

MAN ENOUGH—Patty Gideon Sloan's play tells of a working-class family facing the prospect of sending an 18-year-old mentally retarded son off to a state school; directed by Steve McCurdy. Featured in the cast are Marilyn Chris, Ron Woods, Alissa Alban, Courtney Sherman, and David Howard. Tues.–Sat. at 8, Sat. & Sun. at 3, Sun. at 7; $18–$22. **Apple Corps Theatre,** 336 W. 20th St. (279-4200).

THE MARRIAGE OF BETTE & BOO—Christopher Durang's dark comedy about a twenty-year marriage that should have worked out but didn't (the in-laws weren't much of a help); starring Joan Allen and Graham Beckell, with Durang himself as narrator, Olympia Dukakis, Mercedes Ruehl, Bill Moor, Cathryn Grody, and Bill McCutcheon; directed by Jerry Zaks. Tues.–Sun. at 8, Sat. & Sun. at 3; $18–$20. **Public/Newman Theatre,** 425 Lafayette St. (598-7150).

MAYOR—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. With Douglas Bernstein, Marion Caffey, Keith Curran, Sarah Felcher, Nancy Giles. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22–$27.50. **Top of the Gate Theatre,** 160 Bleecker St. (475-5120).

MISS JULIE—Revival of August Strindberg's *Miss Julie,* centering around social and class conflicts in the past century; directed by Kent Paul. Featured in the cast are Susan Boehm, Megan Gallagher, and Marko Maglich. Thurs.–Sat. at 8, Sat. & Sun. at 3; $10–$12; thru 6/2. **Theatre of the Open Eye,** 316 E. 88th St. (534-6909).

MISS UNIVERSAL HAPPINESS—A new theater work, written, directed, and designed by Richard Foreman, featuring the Wooster Group, with Elizabeth LeCompte, Jim Clayburgh, Willem Dafoe, Peyton Smith, Kate Valk, Ron Vawter, et al. The work invokes efforts, dreams, and frustrations of third-world people. Thru 6/9, $12. **The Performing Garage,** 33 Wooster St. (966-3651).

MY LOVER IS THE PLAYWRIGHT—Douglas A. Mendini's one-man show stars Mario Llovera as a man who struggles with an emotional and personal connection with his famous lover; directed by Fred Fondren. Thurs. at 8, Fri. & Sat. at 10; $8; thru 6/1. **Prometheus Theatre,** 239 E. 5th St. (477-8689).

THE NORMAL HEART—Larry Kramer's play spans the period of 1981–84 during which time the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. With David Brooks, Brad Davis, Michael Santoro, Concetta Tomei, William DeAcutis, Robert Dorfman. Tues. thru Sun. at 8, Sat. & Sun. at 3; $18 and $20; thru 6/2. **Public/LuEsther Hall,** 425 Lafayette Street (598-7150). **IRLS**

ORPHANS—The story of two brothers and the stranger who takes over their household and their lives; inventively and energetically directed by Gary Sinese. Featured in the cast are Kevin Anderson, Terry Kinney, John Mahoney, and there is no better ensemble acting anywhere. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3, Wed. at 2; $14–$24. **Westside Arts Upstairs,** 407 W. 43rd (541-8394).

PENN AND TELLER—Two modern-performance artists in a carnival-sideshow type entertainment with eccentric guys who have learned to do a few cool things; supervised by Art Wolff. Wed., Thurs. at 8, Fri. at 8 & 11, Sat. at 3, 7, & 10, Sun. at 3; $17.50–$22.50. **Westside Arts Theatre,** 407 W. 43rd St. (541-8394).

RABBONI—Musical with book, lyrics, music by Jeremiah Ginsberg, directed and choreographed by Alan Weeks, is set in ancient Israel and presents the life of Yeshua (a.k.a. Jesus). Wed.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; 6/1–12, $12; from 6/13, $18. **Perry St. Theatre,** 31 Perry St. (255-7190).

RAT IN THE SKULL—Ron Hutchinson's play, directed by Max Stafford-Clark, is set in a London police cell and tells of an IRA suspect being interrogated by a Royal Ulster constabulary officer. It's London's Royal Court Theatre production, and the cast includes Phillip Jackson, Brian Cox, Gerard Horan, Colum Convey. Tues.–Sun. at 8, Sat. & Sun. at 3; $18–$20. **Public,** 425 Lafayette (598-7150). **IRLS**

THE RETURN OF HERBERT BRACEWELL—Milo O'Shea and Frances Sternhagen star in Andrew John's comedy about an actor who has never been a star but has always had a job; directed by Geraldine Fitzgerald. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20–$25. **Chelsea Playhouse Theatre,** 519 W. 23rd St. (243-0992).

ROMMEL'S GARDEN—Harvey Gabor's play stars Jay Sanders and Lonny Price as soldiers trapped in anti-personnel minefields left by the Germans; directed by Jack Garfein. $15–$20. **Harold Clurman Theatre,** 412 W. 42nd St. (594-2370).

SUBMARINERS—Tom McClenaghan's comedy, set aboard a British nuclear sub, tells of an anarchistic youth (John Bowman) and his attempts to get discharged from the British Navy; directed by David Kerry Heefner. Featured in the cast are Ralph Williams, Kevin O'Rourke, Tim Choate, and Adam LeFevre. Wed.–Sat. at 8, Sat. at 3, Sun. at 3 & 7; $11–$14. **Hudson Guild Theatre,** 441 W. 26th St. (760-9810).

3 GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with Scott Bakula, Jerry Colker, and John Kassir in the title roles; directed by Andrew Cadiff. Tues.–Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7; $26–$30. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

TRACERS—Collaborative play, written and performed by Vietnam veterans, conceived and directed by John DiFusco. Eight men step back in memory to exorcise their war and post-war experiences. Tues.–Sun. at 8, Wed. & Sun. at 3; $18–$20. **Public/Shiva Theatre,** 425 Lafayette St. (598-7150). **IRLS**

THE VOICE OF THE TURTLE—Chris Sarandon, Patricia Elliott, and J. Smith-Cameron star in a revival of John van Druten's 1943 comedy, set in the Upper East Side apartment of a struggling actress; directed by Robert Berlinger. (The 1947 film starred Ronald Reagan.) Tues.–Sat. at 8, Wed., Sat., & Sun. at 2; $18–$24. **Roundabout Theatre,** 100 E. 17th (420-1883).

Theater Companies

THE ACTORS FACTORY—Tom Cole's *Medal of Honor,* directed by Scott Kanoff; with Lawrance Cheviss, Ben Jacobs. Ronn Bohn's *Pigeon English,* directed by the author; with Janice Goldberg, Erickson Skye; Tues.–Thurs. at 8; $5; 6/4–13. Tues.–Thurs. at 8; $5; 6/18–27, *Best Interests,* by Peterson and Rubin, directed by Paula Perkins, with Robbyn Peterson, Leslie Dance, Michael Crisp, Kate Chamberlain, Daniel Brewer. **Theatre,** 149 W. 29th (594-1494).

AMERICAN JEWISH THEATRE—*My Old Friends,* Mel Mandel and Norman Sachs's musical about growing old and staying lively; directed by Philip Rose. Featured in the cast: Imogene Coca, Maxine Sullivan, Grace Carney, John Danelle, Norman Golden, Norberto Kerner. Thru 6/9. Call theater for specifics. **92nd St. Y,** 1395 Lexington Ave. (831-8603).

AMERICAN THEATER EXCHANGE—Productions from the Yale Repertory Theatre, the Alley Theatre, and the Mark Taper Forum, to run 5/30–8/31. 5/30–6/22, the Yale Theatre's production of Heather McDonald's *Faulkner's Bicycle,* set in Oxford, Miss., where the novelist is spending his latter years; directed by Julian Webber, with Cara Duff-MacCormick, Tessie Hogan, Kim Hunter, Addison Powell. $20. **Joyce Theatre,** 175 Eighth Ave. (242-0800).

ARK THEATRE—Phil Bosakowski's *Chopin in Space,* a play in the form of a dream journey through time and space, celebrating the Polish spirit from Chopin's time to the present; directed by Rebecca Guy; with Mary Lou Rosato, William Duff-Griffin, Sylvia Short, Paul Romerto, William Mesnik. Thurs.–Sat. at 8, Sun. at 3 & 7; $8. **Ark,** 131 Spring St. (226-7682).

BRITISH-AMERICAN THEATRE—Alan Ayckbourn's *Mother Figure,* Joanna Glass's *Canadian Gothic,* August Strindberg's *The Stronger,* directed by Ann Ciccolella. Fri.–Sat. at 8, Sun. at 3; $6; thru 6/2. **Theater,** 7 E. 15th St. (777-3055).

CHELSEA PLAYERS—Mary Bozeman stars in *Glory!,* a play by Glenn Allen Smith that reveals the backstage life of a flamboyant woman evangelist in the 1920s. Also in the cast are Robert Caccomo, Belle Maria Wheat, Maggie Eldred, Karl Schroeder, and Jamie Forbes. Fri.–Mon. at 8:30; $6; thru 6/2. **McBurney YMCA Theatre,** 215 W. 23rd St. (741-9229).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10–$12.50. **Chicago Theater,** 351 E. 74th St. (772-8707).

ELT—Revival of *A Little Night Music,* the book by Hugh Wheeler, and music and lyrics by Stephen Sondheim; directed by Susan H. Schulman. Tues. –Sun. at 8, Sat. & Sun. at 2:30, thru 6/2. **Equity Library Theatre,** 103rd St. & Riverside Drive (663-2028).

THE FAMILY COMPANY—Felix Manuel Rojas's *Hotel Presidential,* a comedy about three young Latinos from the Bronx who become suspects in a small-town bank robbery; directed by Steven Gary Simon, with a cast of six. Thurs.–Sat. at 8; 5/29–6/22; $6. **Family Theatre,** 9 Second Ave. (477-2522).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues. Fri. & Sat. at 8:30 & 10:30; $10. **First Amendment Theatre,** 2 Bond St. (473-1472).

FOURTH WALL REP—*The Hogs Are Running Wild, Hey Mr. Rockefeller,* and *Can o' Worms,* political satire plus audience participation. Sat. at 8, Fri. & Sun. at 7:30; $5. **Truck and Warehouse Theatre,** 79 E. 4th St. (254-5060).

LA MAMA E.T.C.—*The Memory Theatre of Giulio Camillo,* written and directed by Matthew Maguire, with music by Vito Ricci, is a portrait of the 16th century architect and mystic. Wed.–Sun. at 9; $8; thru 6/16. **La Mama Theatre,** 74A E. 4th St. (475-7710).

LUNCHTIME THEATRE—Julie Jensen's *Day of the Races,* directed by John Moon, deals with two women who find strength in each other during a family crisis. With Dianne Busch and Estelle Greene. Mon.–Fri. at 12:15 p.m.; 5/27–31, 6/3–7. Admission and coffee FREE. **Quaigh Theatre,** 108 W. 43rd (221-9088).

MARATHON '85—Annual festival of twelve one-act plays in three series, all new, by David Mamet, Shel Silverstein, Horton Foote, Alan Zweibel, Keith Reddin, Alan Zweibel,and more. The stars are Kevin Bacon, Amanda Plummer, John Fiedler, Jill Eikenberry, Sam McMurray, and Jane Hoffman. Thru 6/17; $12–$14. Call theater for dates of Series I, II, and III. **Ensemble Studio Theatre,** 549 West 52nd Street (247-3405).

NEGRO ENSEMBLE COMPANY—Lonne Elder 3rd's *Ceremonies in Dark Old Men* tells of a middle-aged vaudevillean living with his daughter and memories of his late wife in 1950s Harlem; directed by and starring Douglas Turner Ward. Featured in the cast are Tracy Camila Johns, Walter Allen, Ruben Hudson, Bennett Junior, Graham Brown, Patty Holley, and Keith David. Tues.–Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7. **Theatre Four,** 424 W. 55th (246-8545).

PEARL THEATRE COMPANY—Shakespeare's *The Taming of the Shrew.* Thru 5/31; $8. Call theater for specifics. **Nameless Theatre,** 125 W. 22nd St. (246-6538).

PROMETHEUS—*Lady Bracknell Visits Oscar Wilde;* Fred Fondren's play about an author being visited by his most famous character on the eve of his departure into exile in Paris. Fri.–Sat. at 8, Sun. at 3; $6. **Prometheus,** 239 E. 5th St. (477-8689).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café con Leche;* Federico Garcia Lorca's *Bodas de Sangre (Blood Wedding); Puerto Rico: Encanto y Cancion,* music by composers of past and present times; and *Donna Francisquita,* a zarzuela. $18–$20; thru June. Spanish language programs throughout. **Gramercy Arts Theatre,** 138 E. 27th St. (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Mystery of Irma Vep,* a penny-dreadful. Thurs.–Sun. at 8; $20. *Salammbo,* an erotic tragedy freely adapted from the Gustave Flaubert novel; written and directed by Charles Ludlam, plays Tues. & Wed. at 8, $15. **Ridiculous Theatrical Company Theater,** One Sheridan Sq. (691-2271).

ROYAL COURT REPERTORY THEATRE—From 6/4, J. L. Christa's *Ludwig,* a musical comedy about a street musician of dubious talent; lyrics and music by Frank Coda and Denis Holloway. With Yvonne Opffer, Patrick Ferrara, Mark Wolff, Joe MacDonald, Norman Lind, James Klosty, Nora Ryan.Tues.–Sat. at 8, Sun. at 3; $13.50. **Royal Court Theatre,** 301 W. 55th St. (997-9582).

SOHO REP—Shakespeare's *The Winter's Tale,* featuring magic, romance, and original score; directed and scored by Anthony Bowles. Thurs. & Fri. at 8, Sat. at 5:30 & 9:30, Sun. at 4 (closes 6/16 at 8). **SoHo Rep Theatre,** 401 E. 29th (679-8828).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx;* Tues. & Wed. at 7:30, Sun. at 9:30; $6; in repertory with Israel Horovitz's *Line;* Tues. & Wed. at 9, Thurs. at 7:30; $6. **13th Street Theater,** 50 W. 13th Street (675-6677).

WEST SIDE REPERTORY—A revival of G. B. Shaw's *Candida,* a romantic comedy revolving about the inevitable eternal triangle; directed by Andres Castro. Fri.–Sun. at 8, Sun. at 3; $7; 5/31–9/1. **Theatre,** 252 W. 81st St. (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE AWAKENING—A play by Lithuanian exile Antanas Skema takes place in 1946 when three friends meet in KGB headquarters for the first time in eight years; directed by Linda Pakri; with Arunas Ciuberkis, Colleen Gallagher, Marshall Hambro, David Newer, and Paul Taylor Robertson. Wed.–Sun. at 7:30; $8; 5/30–6/23. **Courtyard Playhouse,** 39 Grove St. (673-5636).

CHEROKEE COUNTY—Alan Ball's high-school romance is set in the South in 1966; directed by Roger T. Danforth. Featured in the cast are Ellen White, Clark Brown, Carol McCann, Lea Floden, Karen Sederholm, and Ashley Gardner. Thru 6/1; $8. **Murphy Center,** 555 E. 90th St. (534-5366).

THE COST OF LIVING—Robert Lansing stars in Yves Jamiaque's comedy about a man, disappointed in his own family, who hires strangers to play his wife, daughter, and best friend; directed by Pamela Caren Billing; with Lucy Martin, Lloyd Battista, Carole Mailman, Jack Rose, and Lois Wheeler. Mon.–Sat. at 8, Sun. at 3 & 7; $8; from 6/4. **Judith Anderson Theatre,** 422 W. 42nd St. (724-9129).

DANGEROUS CORNER—J. B. Priestly's 1932 psychological drama dealing with truth and illusion was his first play. It's set at a chic dinner party in an English country home. Featured in the cast are Lou Brockway, Lennert Vretholm, Gloria Cahill, Margaret Lusco, and Barbara Costigan; directed by Ken Bachtold. Thurs.–Sat. at 7:30, Sun. at 4; thru 6/2; $6. **18th St. Playhouse,** 145 W. 180th St. (929-3567).

DIARY OF A NEW YORK LADY—*During Days of Horror, Despair, and World Change,* an adaptation of the work of Dorothy Parker; directed by Wendell Cordtz; with Kevin Malony, Colleen O'Neill, and Stephen Pell. Fri. & Sat. at 9, Sun. at 7; thru 6/9; $7. **Limbo Theatre,** 647 E. 9th St. (777-0536).

DOCTOR FAUSTUS—Christopher Marlowe's drama "adapted and tailored for a more modern sensibility," in an 80-minute version. Wed.–Sat. at 8, Sun. at 3; $8; thru 6/2. **Susan Bloch,** 307 W. 26th St. (722-1200).

FEAST OR FAMINE—Sondra Segal and Roberta Sklar's comedy about our daily relationship to food, presented by the Women's Experimental Theatre. Wed.–Fri. at 8, Sat. at 3, 7, & 10, $8–$12; thru 6/2. **Interart Theatre,** 549 W. 52nd St. (249-4200).

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM—A revival of the wonderful, funny, and charming musical, with music and lyrics by Stephen Sondheim. Fri., Sat., Sun. & Wed. at 8; $10; thru 6/15. **Theater of Magic and Transformation,** 771 West End Ave. (663-5380).

IN MEMORIAM—An adaptation of Henrik Ibsen's *Ghosts,* wherein a man returns home to the unveiling of a memorial to his father; directed by Torben Bjelke; with Meg Agnew, Michael Yawney, Elizabeth Tuccillo, David Sinaiko. 5/30–6/2 at 8; $6. **St. Mark's Church,** 2nd & 10th (477-6794).

IN SAVOY, YES IS FOR A VERY YOUNG MAN—A play of the Resistance movement in France by Gertrude Stein. Wed.–Sat. at 8; $5–$8; thru 6/8. **Medicine Show,** 6 W. 18th St. (255-4991).

THE LLOYD ADAMS CHRONICLES—T. J. Walsh's comedy about a novelist, three women, and how his life begins to imitate his art; directed by Howard Schaefer. Sat.–Mon. at 8; $6; thru 6/8. **ATA,** 314 W. 54th St. (873-1377).

THE MAN WHO KILLED THE BUDDHA—Martin Epstein's play about an innocent youth (Geoffrey Owens) who leaves his village to find spiritual enlightenment in a far-away shrine; directed by Chris Angermann. Thurs.–Sat. at 8, Sat. & Sun. at 3; $7; thru 6/16. **The New Theatre,** 800 Union St., Brooklyn, N.Y. (718-252-6470).

MARTIN EDEN—An adaptation of Jack London's novel about a man who finally gets what he wants but by then has long ceased to need it. Fri. & Sat. at 8; $8; thru 6/1. **Theater,** 430 W. 14th St. (989-8931).

NIGHT MUST FALL—A revival of Emlyn Williams's great old suspense drama revolving around a repressed spinster irresistably attracted to a man she suspects of being a cold-blooded killer; starring Alan Brooks and Tessa Mills; directed by Neal Weaver. Thurs.–Sat. at 8, Sun. at 3; $8; thru 6/16. **Alvina Krause Theatre,** 306 W. 38th St. (564-3293).

NZINGA'S CHILDREN—Veona Thomas's play, directed by Louise Gordham, deals with the dilemma of a woman who must choose between an unemployed black man and a successful white man, both of whom love her. Fri. & Sat. at 8, Sat. & Sun. at 3; $10; thru 6/16. **National Black Theatre,** 2033 Fifth Ave. (926-1049).

PASSING ON THE RIGHT AND OTHER ACCIDENTS OF LIFE—*A Gay History.* Tom Keegan and Davidson Lloyd have woven together several stories concerning the journey of lovers; directed by Dan McKereghan. 5/29–31 at 8; 6/1 at 7 & 10, 6/2 at 3 & 7; $8. **Ohio Space,** 66 Wooster St. (807-4990).

THE PHILANDERER—GBS's comedy; directed by Marilyn LaRocco. With Elise Stone, John Boyle, Stanley Seidman, Lisa Elliott, Thomas Holt Godfrey. Thurs.–Sat. at 8, Sun. at 3; $5; thru 6/2. **Sacred Hearts,** 309 E. 33rd (LT-1-6470).

THE ESCAPE—Victor Power's comedy drama, set in Ireland, about a priest who decides to leave the priesthood after 15 years; directed by Jim Barry. 5/29–6/1 at 8, 6/2 at 3; $8–$10. Performed by The Thomas Davis Players. **Vortex,** 164 11th Ave. (718-204-1151).

SAMSON AGONISTES—John Milton's work, directed by Maurice Edwards; with Owen Rackleff and Chris Gampbell. Wed.–Sat. at 8, Sun. at 3 & 8; $8; thru 6/2. **Cubiculo,** 414 W. 51st (265-2138).

SAVINGS—Dolores Prida's play about a group of multi-ethnic people and store owners threatened with eviction by the spread of gentrification; directed by Max Ferra. Wed.–Sat. at 8, Sat. & Sun. at 3; $8; thru 6/9. **INTAR,** 508 W. 53rd (279-4200).

SEA ROCK CHILDREN IS STRONG CHILDREN—Comedy with music, by Paul Webster, set in Barbados, which tells of a youth who has fallen in love with a Rastafarian law student. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 4; $6–$10; thru 6/30. **Billie Holiday Theatre,** 1368 Fulton St., Bklyn (718-636-0918).

SIMPSON STREET—Edward Gallardo's look at life in the South Bronx where a family is struggling to survive; directed by Miriam Colon (who also stars in it). With Martha de la Cruz, Eva Lopez, Freddy Valle. Performed in English Wed.–Fri. at 7:30; in Spanish Sat. & Sun. at 2:30 & 7:30; $10; thru 6/2. **Puerto Rican Traveling Theatre,** 304 W. 47th St. (354-1293).

SUMMIT CONFERENCE—Robert David MacDonald's play, set in 1941, with Hitler and Mussolini planning for a madman's war; directed by Richard Romagnoli. Wed.–Sat. at 8, Sun. at 3, Mon. at 8; $8; thru 6/9. **TOMI Theatre,** 23 W. 73rd St. (279-4200).

THE TAMING OF THE SHREW—Shakespeare's comedy, directed by Christopher Markle. Wed.-Sat. at 8, Wed. at 2; $6; 5/29–6/15. **The Colonnades Theatre,** 428 Lafayette St. (673-2222).

TRIPLE BILL—Three plays, written and directed by Jeffery Sult: *Horseshoe, Anniversary,* and *Trialogue #3.* With Rick Gott, Monica Horan, Bernadette Bigley, Christopher McFadden, and Terry Vaughan. Thurs.–Sat. at 8, Sun. at 3; $5; 5/30–6/9. **Theatre 22,** 54 W. 22nd St. (749-2002).

UPWARDLY MOBILE HOME—A play about actors who are living under the Brooklyn Bridge to see who can stand it the longest, in order to win a mobile home. Wed.–Sat. at 8, $8; thru 6/1. **Shandol Theater,** 137 W. 22nd St. (460-8076).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

BILL BARRETT—Welded aluminum and steel sculptures, thru 6/1. Kouros, 831 Madison (879-5454).

JOHN BEARDMAN/LISA HYATT/RICHARD ROSENBLUM—Abstract paintings/Paintings of houses in Florida/Sculpture. Thru 5/31. Stone, 48 E. 86th (988-6870).

ANTONI CLAVE—Paintings, drawings, sculpture and prints, thru 5/31. Silberberg, 16 E. 79th (861-6192).

CARROLL CLOAR—Paintings that are pictorial stories about people and events in the rural South, 6/4-7/2. Forum, 1018 Madison (772-7666).

***WILLIAM CROZIER**—Sculptures of reclining figures,* in bronze, from 1973-1985, thru 6/8. Fourcade, 36 E. 75th (535-3980).

JOHANNES DORFLINGER—Abstract paintings, thru 6/7. Cordier & Ekstrom, 417 E. 75th (988-8857).

RUSSELL FORESTER/CHESTER KASNOWSKI—Plywood sculptures covered with Formica, containing miniature neon bulbs and light-emitting diodes/Works that combine images and text. Thru 6/1. Urdang, 23 E. 74th (288-7004).

KLAUS FUSSMANN—Landscapes with self-portraits in them and still-life paintings, thru 6/1. Lefebre, 47 E. 77th (744-3384).

WILLIAM GOLDSMITH—Botanical watercolors, thru 6/7. Arader, 23 E. 74th (628-3668).

CATHY GROPPER—Paintings that are a pictorial diary of this artist's experiences during a stay in Benares, thru 6/15. Foxworth, 33 E. 65th (772-3460).

SIMON HARLING/SALLY AMSTER—English and Irish landscape paintings/Expressionistic landscape paintings. Thru 6/1. Sachs, 980 Madison (734-7795).

WILL HORWITT—Linear steel sculptures made with *an industrial laser, thru 5/31. Vanderwoude* Tananbaum, 24 E. 81st (879-8200).

GEORGES JEANCLOS—Figurative terracotta and bronze sculptures, thru 7/6. Bernard, 33 E. 74th (988-2050).

BELA KADAR—A retrospective of works on paper by this Expressionist, a member of Berlin's "Der Sturm," thru 6/30. Kovesdy, 897 Madison (628-6886).

PAT KECK—Carved wooden sculptures of life-size warriors, thru 6/15. Hamilton, 19 E. 71st (744-8976).

ARISITIDE MAILLOL/ALEXANDER ARCHPENKO/ALEXANDER CALDER—*Sculptures, paintings*, watercolors and drawings by all three. Thru 5/31. Perls, 1016 Madison (472-3200).

FRANZ MARC/WASSILY KANDINSKY—A portfolio of woodcuts/"Kleine Welten" (Little Worlds) prints. Thru 5/31. Hutton, 33 E. 74th (249-9700).

GERARDO PITA—New paintings and drawings, 6/4-7/12. Staempfli, 47 E. 77th (535-1919).

SCOTT PRIOR—Figurative paintings, thru 6/21. Davidson, 43 E. 78th (734-6702).

REBECCA RAUBACHER—Works on paper, thru 6/29. Cecil, 16 E. 72nd (517-3605).

KURT SCHWITTERS—Paintings, collages, assemblages, objects, books and photographs by this German Constructivist, thru 6/1. La Boetie, 9 E. 82nd (535-4865).

JOAN THORNE—New paintings that are expressionistic, abstract and thick-surfaced, plus pastels, thru 6/21. Graham Modern, 1014 Madison (535-5767).

JOSEPH WHEELWRIGHT/LORRAINE SHEMESH—Recent sculpture/Quilts and drawings. 6/4-7/2. Stone, 48 E. 86th (988-6870).

RICHARD ZIEGLER—Paintings, drawings, and prints by this German Expressionist, thru 6/22. Goethe House, 1014 Fifth (744-8310).

57th Street Area

ARAKAWA—Recent drawings that are composed of layered elements, such as broken sentences, covered by a veil of color, thru 6/15. Herstand, 24 W. 57th (664-1379).

RODOLPHE BRESDIN/ODILON REDON—Prints by both, thru 6/29. Fitch-Febvrel, 5 E. 57th (688-8522).

RICHARD CALABRO—Architectural reliefs and drawings, thru 6/15. Shippee, 41 E. 57th (319-2044).

ALEXANDER CALDER—Works from the artist's personal collection, including sculpture, stabiles and mobiles, thru 6/15. Pace, 32 E. 57th (421-3292).

GIORGIO DE CHIRICO/ANDY WARHOL—"Warhol Verso De Chirico"—paintings by De Chirico, and by Warhol, in homage to De Chirico, thru 6/30. Del Re, 41 E. 57th (688-1843).

CHUCK DUGAN/JAMES SURLS/ALBERTO GIACOMETTI—Four large-scale abstract paintings with figurative elements/Four large sculptures/Drawings from each decade of the artist's career. Thru 6/1. *Frumkin, 50 W. 57th (757-6655).*

KAREN ERLA—Paintings, monoprints and collages, thru 6/8. Phoenix, 30 W. 57th (245-5095).

R. M. FISHER—*"Lamp" sculptures made from industrial* parts and found objects, thru 6/2. Baskerville + Watson, 24 W. 57th (582-0058).

SIDNEY GOODMAN—Figurative drawings, in charcoal and pastel, thru 5/30. Dintenfass, 50 W. 57th (581-2268).

P. S. GORDON/COLE YOUNG—Watercolor still lifes/*Large-scale realist* landscape paintings of western New York. Thru 6/26. Fischbach, 24 W. 57th (759-2345).

ALEXANDRE HOGUE—Landscape paintings depicting Big Bend National Park in Texas, by a 1930s Dust Bowl painter, thru 6/15. French, 41 W. 57th (308-6440).

BRYAN HUNT—Two groups of recent sculpture based on waterfalls, including bronze wall reliefs, and free-standing sculptures made of plaster, steel and wood that are part of a commission for a park in Barcelona, thru 6/8. BlumHelman, 20 W. 57th (245-2888).

LESTER JOHNSON—Recent figure paintings, thru 6/7. Zabriskie, 724 Fifth (307-7430).

HARRY KOURSAROS—Narrative paintings with mythological imagery, thru 6/1. Haber Theodore, 24 W. 57th (541-9393).

DON LEICHT—Metal plates cut into shapes and painted with enamel, resembling road signs, thru 6/22. Tilton, 24 W. 57th (247-7480).

HITCH LYMAN/GARY KULAK—Small watercolor *paintings which document the artist's recent journeys* through Greece and Turkey/Bronze and steel sculptures that focus on variations of scale in chairs and benches, thru 6/14. Kornblee, 20 W. 57th (586-1178).

FRED MEYER—Terracotta and bronze sculptures, and paintings in gouache, thru 6/1. Midtown, 11 E. 57th (758-1900).

CHARLES MUNCH/CHIHUNG YANG—Symbolic paintings by both. Thru 6/8. Siegel, 24 W. 57th (586-0605).

IRENE RICE PEREIRA—Large-scale figurative drawings and watercolors, thru 6/8. Zarre, 41 E. 57th (752-0498).

OSVALDO ROMBERG—Abtract paintings of the cosmos, thru 6/6. De Nagy, 41 W. 57th (421-3780).

JUDITH ROTHSCHILD—Recent paintings based on the legend of Achilles, and on Robert Fitzgerald's translation of *The Iliad*, thru 6/1. Iolas-Jackson, 52 E. 57th (755-6778).

CHARMION VON WIEGAND—A retrospective of abstract paintings, gouaches and collages, from 1945-1965, thru 6/1. Pearl, 38 E. 57th (838-6310).

RICHARD ZIEGLER—Paintings by a German Expressionist, thru 6/22. Rosenberg, 20 W. 57th (757-2700).

East Village

JEFF ADAMS—Figurative and abstract works on paper in pastel, mostly large-scale, thru 5/31. Facchetti Burk, 328 E. 11th (477-3385).

JONATHAN ADOLPHE—Oil, sand, and masks on canvas, thru 6/10. Vox Populi, 511 E. 6th (477-2279).

ROBIN VAN ARSDOL—Paintings with imagery derived from childhood paranoias about war, thru 6/2. Now, 430 E. 9th (674-3211).

CHARLES BOONE—Two-panel paintings with images from childhood, thru 6/9. Christminster, 336 E. 5th (475-8369).

JOANNE BROCKLEY—Sculptures made of found objects, in a series entitled, "Urban Aberrations," thru 6/23. Avenue B, 167 Ave. B (473-4600).

PIERRE COLLIN—Paintings and large prints of contemporary people behaving in primordial ways, thru *6/30. Area X, 200 E. 10th* (477-1177).

ROBERT GWATHMEY—Drawings, watercolors and oil paintings by this social realist, who taught at Cooper Union from 1942-1968, thru 6/20. Cooper Union, Third Ave. at 7th St. (254-6300).

DAZE—Recent large-scale canvases with spray paint, plus watercolors and drawings, thru 6/9. Eastman-Wahmendorf, 216 E. 10th (420-9109).

PETER DRAKE—New works on paper and canvas, thru 6/2. Sharpe, 175 Ave. B (777-4622).

JEFF KOONS—Ball-shaped sculptures cast in metal or injected with liquids, thru 6/2. International With Monument, 111 E. 7th (420-0517).

MARK KOSTABI—New paintings, thru 6/9. Semaphore East, 157 Ave. B (475-2130).

PAUL MARCUS—Paintings, woodcuts and drawings, thru 6/9. P.P.O.W., 216 E. 10th (477-4084).

MARGOT MCLEAN—An installation of mixed-media pieces about corporate interference with the environment, thru 6/9. Art City, 439 E. 9th (420-0867).

RICK PROL—Recent paintings, sculpture, and drawings with "low-life" images, thru 6/2. B-Side, 543 E. 6th (477-6792).

DAN RIZZIE—Works on paper, thru 6/19. Gallery Lafayette, 430 Lafayette (420-8880).

SUSAN KAISER VOGEL—An installation, thru 6/23. .Wyatt, 202 E. 10th (475-3500).

PAMELA WYE—New paintings that illustrate this artist's own versions of mythology, cosmology and sexuality, thru 6/9. Pictogram, 443 E. 9th (865-5476).

SoHo and TriBeCa

HERMANN ALBERT—Neo-metaphysical paintings by a German painter, thru 6/1. Sander, 51 Greene (219-2200).

WILLIAM ANTHONY—Small paintings and drawings, thru 6/11. Herlin, 68 Thompson (431-8732).

CHARLES ARNOLDI—Paintings on plywood, the surface of which is cut into hundreds of jagged angles with a chainsaw, thru 6/1. Cowles, 420 W. Broadway (925-3500).

MARIE-ANNICK BROWN—Paintings and drawings that comment on current events, such as the Goetz case and U.S. intervention in Latin America, thru 6/12. Prince Street, 121 Wooster (226-9402).

JAY COOGAN—Large-scale wooden sculptures painted *in lush colors, with anthropomorphic references,* thru 6/22. Knowlton, 153 Mercer (431-8808).

GREGORY CRANE/R. L. KAPLAN/JUNE LEAF—Paintings of mural-like panoramas/Paintings with urban iconography/Imaginary landscape paintings with figures. Thru 6/30. Thorp, 103 Prince (431-6880).

EMILIO CRUZ—Neo-expressionist paintings, thru 6/8. Hand in Hand, 568 Broadway (219-1844).

JUDITH DEIM—Paintings of Spanish gypsies, Arab musicians, African villages, thru 6/8. Court, 61 Sullivan (219-17950) and Cornelius, 170 Fifth (243-7171).

MARK DI SUVERO—Steel sculptures from the past two years, thru 6/29. Oil & Steel, 157 Chambers (964-1567).

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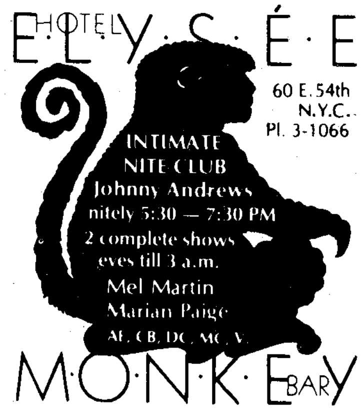
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ART

GILBERT & GEORGE—"New Moral Works"—large-scale, hand-dyed photographic works, thru 6/16. Sonnabend, 420 W. Broadway (966-6160).

ELIZABETH GINSBERG—Abstract paintings and works on paper, thru 6/29. Nichols, 83 Grand (226-1243).

JOANNE HOWARD/ROSEMARY MAYER—Dark, small landscape paintings/Vessels made of sticks and paper. 6/4-28. Adler, 578 Broadway (925-3336).

NEIL JENNEY—Early paintings and sculpture, from 1967-1970, including works from private and museum collections, as well as from the artist's studio, thru 6/8. Carpenter + Hochman, 420 W. Broadway (219-0110).

KRISTIN JONES/ANDREW GINZEL—An installation of layers of weather superimposed in a seemingly limitless depth, to be viewed from outside the gallery, thru 7/31. Art Galaxy, 262 Mott (966-0426).

DAVID KAPP—Recent paintings and drawings, thru 6/1. Manhattan Art, 81 Greene (219-2007).

JANE KAUFMAN—Screens and beaded crazy quilts, thru 6/1. Steinbaum, 132 Greene (431-4224).

MARTIN KIPPENBERGER—Paintings that contain representational forms in front of, or embedded in abstract color fields, thru 6/15. Metro Pictures, 150 Greene (925-8335).

PIOTR KLEMENSIEWICZ—Paintings of landscapes in which a flood or earthquake appears to have taken place, thru 6/1. Bryers, 111 Greene (925-8058).

MARK KOSTABI—New paintings, thru 6/15. Semaphore, 462 W. Broadway (228-7990).

JANIS KRASNOW—A site-specific installation of paintings, thru 5/31. 62-66 White. Open all day and night.

SOL LEWITT/JENE HIGHSTEIN/GEORGE CREAMER—Recent sculpture by all three. Thru 6/1. Esman, 70 Greene (219-3044).

PETER LOBELLO—Wooden sculptures, thru 6/1. Rentschler, 72 Greene (431-7550).

DAVID LOEB—Monumental still-life paintings with massive forms that resemble altars or tombs, thru 6/12. First Street, 386 W. Broadway (226-9011).

ANNE MARCHAND—Abstract paintings that refer to landscapes, thru 6/2. Blom & Dorn, 164 Mercer (219-0761).

MIHAIL—Cast bronze sculptures of elephants, made from life, thru 5/31. Hirondelle, 476 Broome (925-1538).

SABINA MIRRI—Pastel drawings on canvas, with references to Italian cultural heritage, thru 6/5. Nosei, 100 Prince (431-9253).

CECILE OPRON—Highly-detailed seascape paintings, thru 6/1. Littlejohn-Smith, 133 Greene (420-6090).

FREDERICK ORTNER—Landscape and figure paintings in oil and watercolor, thru 6/12. Bowery, 121 Wooster (226-9543).

MIMMO PALADINO—New paintings and sculpture, thru 5/31. Sperone Westwater, 142 Greene (431-3685).

CATHERINE REDMOND—Large-scale landscape oil paintings of Cleveland, thru 6/12. Blue Mountain, 121 Wooster (226-9402).

CHRISTINE A. RITCHIE—Abstract paintings with broad shapes of primary colors, 6/1-23. 101 Wooster (219-2790).

EDWIN SCHLOSSBERG—Drawings and photographs exploring ways to see through language, thru 6/22. Feldman, 31 Mercer (226-3232).

RAYMUNDO SESMA—Monochromatic paintings with symbols by a Mexican artist, thru 6/2. Kerr, 76 Greene (219-0395).

ALAN SIEGEL—Chair sculptures with personal and art historical references, thru 6/26. Hoffman, 429 W. Broadway (966-6676).

ALAN SINGER/DAVID SIPRESS—Oil paintings with abstract and figurative imagery/Sculpture and drawings. Thru 6/1. 55 Mercer (226-8513).

HUNT SLONEM—Oil paintings in a series entitled, "All About Eden," thru 6/1. Braathen, 76 Duane (732-4029).

DENNIS SMITH—A tribute to this artist, whose career was tragically cut short at the age of 32, in an exhibition of paintings made between 1977-1983, thru 5/31. Kind, 136 Greene (925-1200).

FRANCIS HOPKINSON SMITH—Watercolors and drawings of Europe by this American watercolorist and illustrator (1838-1915), thru 6/15. Jordan-Volpe, 457 W. Broadway (505-5240).

FRANCINE TINT—Recent abstract paintings, thru 6/4. Hirondelle, 476 Broome (925-1538).

PAMELA WEADICK—Landscape paintings, thru 6/1. White Columns, 325 Spring (964-4212).

PAUL WONG—Sculptural wall constructions made of bamboo and bittersweet painted with acrylic and encaustic, thru 6/15. Condeso/Lawler, 76 Greene (219-1283).

BILL WOODROW—Sculptures made of cut sheet metal and found materials, thru 6/8. Gladstone, 152 Wooster (505-8690).

IGNACIO ZUAZO—Recent sculpture made of discarded machinery and dismembered store mannequins, plus paintings, thru 6/15. Harm Boukaert, 100 Hudson (925-6239).

Other

ERIC BAINBRIDGE—New sculpture by a British artist, thru 6/26. Ala, 32 W. 20th (741-3344).

THOM COONEY CRAWFORD/TOBI KAHN—Paintings and sculpture with religious symbols in them/Abstract paintings that refer to landscapes. Thru 6/9. Studio K, 12-15 Jackson Ave., LIC (718-784-0591).

ANDRA ELLIS—Ceramic platters and sculptures with a variety of colored slips and glazes, thru 6/1. Greenwich House Pottery, 16 Jones (242-4106).

WALTER GAUDNEK—An installation of paintings which are linked together forming walls, towers and passageways, becoming a labyrinth, thru 6/21. Grey Gallery, 33 Washington Place (598-7603).

BRION GYSIN/PATON MILLER/PATRICIA NIX—Ink and watercolor paintings of Morocco/Expressionistic paintings with figures and house-like forms/Assemblages. Thru 6/8. Tower, 45 W. 18th (620-0505).

GEORGE IVANCIU—Fantasy paintings of plants and animals, thru 6/22. Hayot, 1729 Second Ave. (410-3323).

ROB JONES—Twenty Plexiglas sculptures that resemble shrouds, and charcoal drawings inspired by New York nightlife, thru 6/1. Perlson, 430 W. 14th (675-7503).

WILLIAM JUNG/CHARLES YUEN—Paintings about Asian-American culture by both. Thru 6/1. Basement Workshop, 22 Catherine (732-0770).

ISAMU NOGUCHI—Akari light sculpture and steel sculpture, thru 6/14. Flushing Gallery, 136-73 41st Ave., Flushing (718-463-7700).

LIZ QUANTOCK/RONNIE WOLF—Leaded stained glass pieces with animal imagery/Fused glass relief works inspired by a trip to Kenya. Thru 6/1. Glass Workshop, 142 Mulberry (966-1808).

ROBERT QUIGLEY—Paintings and assemblages that examine the cycles of nature, thru 6/29. Zim-Lerner, 123 University Place (777-1907).

DIEGO RIVERA—Watercolors and drawings, thru 6/28. Martin, 213 E. 49th (980-8104).

GROUP SHOWS

Madison Avenue and Vicinity

A.C.A.—21 E. 67th (628-2440). Works by American artists, including Benton, Burchfield, Hassam, O'Keefe; 6/1-8/3.

AMERICAN-SCANDINAVIAN FOUNDATION—127 E. 73rd (879-9779). Works by four Finnish ceramic artists; thru 6/21.

C.D.S.—13 E. 75th (772-9555). A survey of Latin American art, with works by Botero, Cuevas, Kahlo, Matta, Torres-Garcia, others; thru 6/30.

CARUS—872 Madison (879-4660). Works of the early 20th-century avant-garde movements, by Beckmann, Delauney, Kupka, Malevich, Schwitters; thru 6/1.

CASTELLI GRAPHICS—4 E. 77th (288-3202). Recent editions by gallery artists, thru 6/8.

DAVIS & LANGDALE—746 Madison (861-2811). 62 drawings and watercolors by British artists of the 18th, 19th and 20th centuries, including Blake, Constable, Turner, Whistler, others; thru 5/31.

GRAHAM—1014 Madison (535-5767). Contemporary British pottery by Feibleman, Gaunce, Johns, Swindell, Ward, others; thru 7/31.

GROLIER CLUB—47 E. 60th (838-6690). "The Gothic Revival"—an exhibition of 18th-century books; thru 6/8.

HAIME—1000 Madison (772-7760). Pastels by 49 artists, among them Beal, Beckman, Clemente, de Kooning, Jacquette, Thiebaud; thru 6/15.

HIRSCHL & ADLER—21 E. 70th (535-8810). "The Arts of the American Renaissance," with works by Blum, Cox, Davies, Eakins, Tiffany, and others; thru 5/31.

HOFFELD—1020 Madison (734-5505). Surrealist works by women, including Carrington, Eluard, Fini, Lamba, Sage, Tanning, others; thru 6/8.

MAZOH—13 E. 76th (737-2203). 20th-century works of art by de Kooning, Matisse, Mondrian, Picasso, Twombly, others; thru 6/1.

SCHLESINGER-BOISANTE—822 Madison (734-3600). Works by painters who investigate the nature of the paint surface, including Barth, Bleckner, Deutsch, Rice, Wool, others; thru 6/15.

SHEPHERD—21 E. 84th (861-4050). 19th-century French and Western European sculpture in bronze and other media; thru 6/29.

SOCIETY OF ILLUSTRATORS—128 E. 63rd (838-2560). "America's Great Women Illustrators: 1850-1950," thru 6/21.

SPANIERMAN—50 E. 78th (879-7085). Paintings of the American West, by Berninghaus, Farny, Moran, Remington, Russell, others; 6/6-7/6.

SPANISH INSTITUTE—684 Park (628-0420). Spanish paintings from the collection of the Cintas Foundation, including works by de Ribera, El Greco, Goya, others; thru 6/17.

TAGHINIA-MILANI—1080 Madison (570-6173). Works by Edelson, Kozloff, Laufer, Ossorio, Scanga, others; thru 6/1.

WARD—9 E. 93rd (831-4044). Blown glass vessels from the 15th to the 19th centuries, and a collection of 16th-century stained glass panels; thru 6/15.

WEINTRAUB—992 Madison (879-1195). Paintings by Botero, Leger, Moore, Roualt, Vuillard, others; sculpture by Archipenko, Arp, Manzu, Marini, Miro, Moore, others; thru 6/29,

WENDER—3 E. 80th (734-3460). Modern Chinese literati paintings; thru 6/15.

WILLARD—29 E. 72nd (744-2925). Works by Byron, Ladda, Lane, Ledoux, Lobe, Price, Rothenberg, Shea, Spero; thru 7/12.

57th Street Area

ALEXANDER—20 W. 57th (757-3721). An exhibition that poses the question of what constitutes a drawing, with paintings and sculpture by Artschwager, Bartlett, Borofsky, Cragg, Johns, Rifka, Twombly, others; thru 6/29.

ARMSTRONG—50 W. 57th (582-8581). Works by a group of Irish artists who exhibited in Ireland's international art show "ROSC" (Poetry of Vision); thru 6/8.

BORGENICHT—724 Fifth (247-2111). Invitational group show; thru 6/21.

DEUTSCH—20 W. 57th (765-4722). American 20th century works, by Avery, Baziotes, Dove, Graves, Hartley, Henri, Marsh, others; thru 9/30.

GALLERY OF APPLIED ARTS—24 W. 57th (765-3560). Folding screens by Jacobs, Sugarman, Youngerman; thru 6/15.

GETLER/PALL/SAPER—50 W. 57th (581-2724). Invitational exhibit, with works by Nicolaus, Phillips, Ridenhour, Stokolosa, Storey, Thomson; 6/4-7/3.

HEESY—50 W. 57th (942-0521). Master prints by Bartlett, Frankenthaler, Lichtenstein, others; thru 6/1.

HEIDENBERG—50 W. 57th (586-3808). Works on paper by Arp, Bonnard, Botero, others; thru 6/14.

MC KEE—41 E. 57th (688-5951). Paintings, drawings and sculpture by gallery artists; thru 6/14.

MILLER—724 Fifth (246-1625). Works on paper by Amenoff, Bachardy, Chase, Held, Kent, Kline, Morley, Neel, Zakanitch; plus "found" paintings from the collections of various artists; thru 7/31.

OSCARSSON HOOD—41 W. 57th (750-8640). Paintings by Brickhouse, Hambleton, Klauber, Ideal, Phillips; thru 6/1.

PEARL—38 E. 57th (838-6310). New Talent Show, with works by Bentevigna, Dudek, Heffernan, Hennessy, others; 6/4-28.

SAMUELS—11 E. 57th (355-6444). Old Master paintings and drawings from the 15th-18th centuries; thru 6/15.

SCHOELKOPF—50 W. 57th (765-3540). 20th-century Modernist works by Daugherty, Hartley, Lachaise, Scarlett, Stella, Storrs; 6/1-26.

East Village

LIMBO—647 E. 9th (475-5621). "Salon des Beaux Arts"—works with classical subject matter by Bacca, Dillon, Jacobs, Neufeld, Weaver, others; thru 6/2.

POSTMASTERS—66 Ave. A (477-5630). Works by Bleckner, Lasker, Longo, Stephan; thru 6/2.

WOLFF—513 E. 6th (460-5844). Abstract paintings by Cyphers, Fisher, Glick, Lasker, Thompson; thru 6/16.

SoHo and TriBeCa

AMERICAN INDIAN COMMUNITY HOUSE—164 Mercer (226-7433). Works by Native American Women; 6/1-29.

ATLANTIC—164 Mercer (219-3183). Works by Fuerst, Porcaro, Yacila; thru 6/2.

ALTERNATIVE MUSEUM—17 White (966-4444). Works by Southern artists; thru 6/8.

BAUM/HUDSON CENTER—105-109 Hudson (929-6688). Works by artists who exhibited at the Razor Gallery from 1973 to 1979, including Anthony, Bradshaw, Colescott, Pfaff, Zago, others; thru 6/29.

CLOCKTOWER—108 Leonard (475-3933). Paintings by nine contemporary Swiss artists; thru 6/2.

CONCORD—451 Broome (925-2994). "Funny Art" by Baldessari, Gianakos, Gutfreund, Ruscha, Wegman, others; 6/8-7/12.

CONDESO/LAWLER—76 Greene (219-1283). Drawings by Colville, Harms, McNulty, Pearson, Pierson, Thurlbeck; thru 6/1.

COOPER—155 Wooster (674-0766). Sculpture by Andre, Grosvenor, Judd, LeWitt, Shapiro, Smith, Winsor; thru 6/1.

CUTLER—164 Mercer (219-1577). Works by well-known and emerging artists, all for less than $200 each; 5/31-7/3.

GERMANS VAN ECK—420 W. Broadway (219-0717). A survey of current trends in European art, with works by Alberola, Blais, Nicoletti, Schindler, others; 6/1-29.

HENOCH—80 Wooster (966-6360). Works by gallery artists; 6/1-30.

HENRY STREET SETTLEMENT—466 Grand (598-0400). Works by artists who lived on the Lower East Side between 1948-1970; thru 6/30.

MILLIKEN—98 Prince (966-7800). Works on paper by gallery artists; thru 6/5.

PIETRASANTA—81 Franklin (219-3128). Painting and sculpture by Florsheim, Kretschmer, Nettles, Saito; thru 8/16.

Other

AMERICAN ACADEMY OF ARTS AND LETTERS—Audubon Terrace, west of Broadway, between 155th & 156th Sts. (368-5900). Annual Awards Exhibition, with musical scores, typescripts of published books, works-in-progress, paintings and sculpture; thru 6/9.

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). Installations by Finkelpearl/Monheit, Lanier, Ukeles, Vila; thru 6/1.

BROOKLYN BRIDGE ANCHORAGE—Cadman Plaza West & Front St., Brooklyn (571-2206). Paintings by Azaceta, Carlson, Dickson, Glier, Rifka, others; thru 6/30.

FASHION MODA—2803 Third Ave., Bronx (585-0135). Paintings by graffiti artists, including AONE, KOOR, TOXIC; thru 6/12.

GREENWALD—181 Mott (219-1642). "Abstract Implosionism II"—with works by Dona, Hughes, Mekul, Palmer, Wang, others; thru 6/1.

JAMAICA ART CENTER—161-04 Jamaica Ave., Jamaica (658-7400). An exhibition of Pueblo paintings (1920-1950) from the Museum of the American Indian; thru 6/8.

LEHMAN COLLEGE—Bedford Park Blvd. West, Bronx (960-8731). Works by artists who grew up in the Bronx, including Acconci, Goldberg, Held, Leslie, Rivers, Sperry, Sugarman; thru 6/9.

P. S. 1—46-01 21st St., LIC (718-784-2084). "Fresh Paint: The Houston School"—works by Houston artists; "Just Images: Swedish Photography Now"; "Special Project: Barry Goldberg"; thru 6/23.

Photography

ARBITRAGE—99 Spring (334-9755). Works by six Austrian photographers; thru 6/11.

LAURENCE BACH—Constructed photographs of imaginary places and objects of worship, thru 6/29. Miller, 38 E. 57th (319-1800).

ELLEN CAREY—Polaroid portraits, thru 6/1. Concord, 451 Broome (925-2994).

LARRY FINK/ANTHONY HERNANDEZ—Photographs of celebrations/A photographic study of Beverly Hills and its inhabitants. Thru 6/15. Burden, 20 E. 23rd (457-8790).

ED GRAZDA/DOUGLAS SANDHAGE—Photographs by both of Robert Wilson's 1971 production "Deafman Glance" thru 6/30. DTW, 219 W. 19th (737-7142).

GARY GROSS/FRANCES MURRAY—Photographs of children by both. Thru 6/15. Neikrug, 224 E. 68th (288-7741).

I. C. P.—1130 Fifth (860-1777), Tues. 12-8, Wed-Fri. 12-5, Sat.-Sun. 11-6. Modernist photographs from the collection of Carlos Cruz, a Chilean architect, including works by Coburn, Cunningham, Depero, Modotti, Moholy-Nagy, others; thru 6/16...Photographs from the Sam Wagstaff Collection at the J. Paul Getty Museum, thru 6/9.

DAVID LEBE—Light drawings and painted photograms, thru 6/28. Pfeifer, 568 Broadway (226-2251).

JENNY OKUN—Photographic images of New York, Los Angeles and London, ranging up to five feet in length, 6/4-29. Urdang, 23 E. 74th (288-7004).

TOD PAPAGEORGE—Photographs of Central Park and the Acropolis, thru 6/1. Wolf, 30 W. 57th (586-8432).

PHILIP PERKIS—Photographs taken while on extended stays in Israel, Egypt and Mexico, thru 6/15. Photocollect, 740 West End (222-7381).

PRAKAPAS—19 E. 71st (737-6066). Vintage photographs of European landscapes by European photographers; thru 6/5.

KEN SCHLES—Photographs of nightclubs, city streets at night, thru 6/2. Greathouse, 337 E. 10th (460-0016).

303 PARK SOUTH—(533-0777). Photographs with cultural and psychological emblems, by Albert, Belcher, Frailey, Mann, Pannell, Rohrbach, Santino; thru 7/1.

ARTHUR TRESS—Silver gelatin prints of physical phenomena, thru 6/14. New York Academy of Sciences, 2 E. 63rd (838-0230).

Performance

P.S. 1—46-01 21st st., L.I.C. (718-784-2084). "A Touch of Class," Yvonne Meier, Mark Morris; 6/1, 2, 8, 9, at 3.

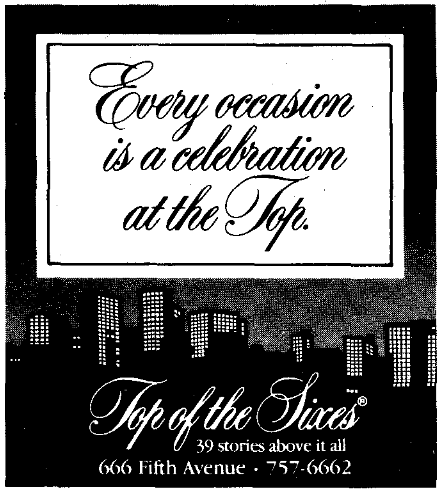
Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. Architectural Ceramics: Eight Concepts; thru 7/20.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India...New Margaret Mead Hall of Pacific Peoples...Titian Ramsay Peale, 1799-1885; thru July ...Mountain of the Mist; thru mid-Sept....Captured Motion: Skeletal Studies of S. Harmsted Chubb; thru 6/16...John James Audubon: Science into Art; thru 7/21...Maya: Treasures of an Ancient Civilization; thru 7/28...Moving a Museum: The Rothschild Bird Collection; thru Summer.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2; $1 seniors & students. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan...Japanese Ghosts and Demons: Art of the Supernatural; 6/13-9/1.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1...Emerging Expressions: The Artist & The Computer; thru 9/22...Curator's Choice; thru 8/11...The Bronx: A Celebration; thru '86.



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ART

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms...Oriental Carpets from the McMullan Collection; thru 6/3...The New Path: Ruskin and the American Pre-Raphaelites; thru 6/10...*Wedgwood 1920-1941*; thru 7/8...*Pyramid*: A Wall Drawing by Sol Lewitt; thru 9/2.

THE CENTER FOR AFRICAN ART, 54 E. 68th St. (861-1200). Tues.-Sat. 10-5, Sun. 11-6. $2, seniors & students $1. Igbo Arts: Community and Cosmos; thru 6/16.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues. after 5...Wine: Celebration and Ceremony; 6/4-10/13...Rare Illustrated Design Books; thru 10/6... Chicago Furniture: Art, Craft and Industry, 1833-1983; thru 8/25.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students & seniors $1.75. (Free Tues. 5-8). Modern Masters ...Gilbert and George: Retrospective; thru 6/16...Mark Rothko: Works on Paper; thru 6/16...Collection Gallery: Giulio Paolini; thru 7/7.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish holidays. $2.50, *seniors and students $1.50. The National Jewish Archive* of Broadcasting—Television Moments 1948-1984; thru 5/30...Sculpture Court: Menashe Kadishman; thru 6/30...The Jewish Patrons of Venice—Part I; thru 9/29...Art and Exile: Felix Nussbaum (1904-1944); *thru 8/4...Recent Acquisitions: Contemporary* American Art; thru 9/3...One Little Goat: Two Artists: El Lissitzky and Frank Stella; thru 6/9.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art...The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury...New Installations in the American Wing...Roman Portraits and Reliefs From the First Century B.C., Through the Third Century A.D...Sports in Ancient Greece...New Galleries for Ancient Near Eastern Art...The Camera and the Photograph: Images in Light...Man and the Horse; thru 9/1...*The Bright Side of Battle: Symbol and Ceremony* in Islamic Arms and Armor; thru 9/1...The Treasury of San Marco; thru 6/2...The John M. Crawford Jr. Collection: Chinese Painting and Calligraphy; thru 6/30...Revivals and Explorations: Decorative Arts in England and France, 1850-1900; thru 9/8...George Inness: An American Landscape Artist; thru 6/9 ...Dutch Drawings of the 17th Century; thru 6/9...The Art of Pre-Columbian Gold: The Jan Mitchell Collection; thru 8/11...Keynotes: Two Centuries of Piano Design; 5/29-11/29...Renaissance Revival Sitting Room, Meriden, Conn. (1868-70). **The Cloisters**, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2:50 suggested donation...Mediaeval Secular Manuscripts; 5/29-7/31...The Mikado: A Centenary Celebration; 5/31-7/31...Illustrated Letters; 5/31-7/31.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.-Fri. 10:30-4:30, Sat.-Sun. 11-4. Puerto *Rican Abstract Artist Tony Bechara: Five-Year Retrospective*; thru 8/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $l; free Tues. eve. Southern Folk Art; thru 8/25.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern...Arctic Art of the Eskimo...Native Tastes; thru 6/30.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily ...Discovery: Rare Honeymooners; thru 9/26...Milton Berle: Mr. Television; thru 5/30.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery...Rooms from the Home of John D. Rockefeller Sr....Cream of the Crop: The New Couture; thru 6/16...Fine Figure of a Woman; thru 9/15...Broadway's Best: Tony Award Designs 1973-1983; thru 9/15...Collecting New York; thru 9/8.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $3; children & seniors $1.75. In Perspective, permanent exhibition on the history and development of holography...Light Years...Setsuko Ishii: New Experiences in Perception; thru 9/15.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish). New West Wing...Henri Rousseau: Retrospective; thru 6/4...Posters by Franciszek Starowieyski; thru 6/4...A Personal View: Photography in the Collection of Paul F. Walter; thru 8/13.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection...John Singer Sargent Drawings From the Corcoran Gallery of Art; thru 6/23...Luis Melendez: Spanish Still Life Painter of the 18th Century; 5/31-9/1.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Thurs.-Sun. 12-6. Closed Mon. & Tues. $2.50; students & seniors $1.50, children free. Sustained Visions: Tal-Coat; thru 6/30...T.V. Picture, works by Diana Formisano, John Glascock, and Rene Santos; thru 6/23...Nine American Artists Respond the the Signs of our Times; thru 7/7... Children Working with Contemporary Artists; 6/1-30.

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps...Firefighting on Parade: 1700-1865...Centuries of Childhood in New York; thru 8/25...Karol Kozlowski: 1885-1969; thru 8/10...Audubon's Birds of North America: The Original Watercolors; thru 9/14...The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5...Chicago and New York: Architectural Interactions; thru 10/26.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily *ex.* Sun. 10-6; *some collections to* 9....*Landmarks in* English Literature; 6/10-12/31.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested...Sculpture from Germany; thru 6/16...Barbara Friedman: Shaped Paintings; thru 6/23...Annual Juried Exhibition; thru 7/7...The Wall: Vietnam Veterans Memorial in Washington D.C.; thru 6/2.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Tradition and Conflict: Images of a Turbulent Decade, 1963-1973; thru 6/30.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus...1985 Biennial Exhibition; thru 6/2. **Whitney Museum** at Philip Morris, 42nd at Park (878-2550). The Surreal City 1930s-1950s; thru 7/11.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 5/30 at 11: Latin American Paintings, Drawings, and Sculpture. On view from 5/24. 5/31 at 10 & 2: Important American Paintings, Drawings and Sculpture of the 18th, 19th and 20th Centuries. On view from 5/25. 5/31 at 2: The Rabiah Collection of American Paintings. On view from 5/25. **East, 219 E. 67th St.** (570-4141). 5/29 at 10: Furniture, Paintings, & Decorative Objects. On view from 5/25. 5/30 at 2: Modern Paintings, Drawings, & Sculpure. On view from 5/24. 6/1 at 12: Collectibles I: Lead Soldiers & Military Miniatures. On view from 5/29. 6/4 at 10 & 2: Oriental Furniture & Works of Art. On view from 6/1.

DOYLE—175 E. 87th St. (427-2730). 5/29 at 10: Fine English & Continental Furniture & Decorations including French Empire, Provincial & English Regency Furntiure, Paintings, Porcelain, Silver, & Rugs. On view from 5/25.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 5/29 at 10:15 & 2: Important Latin American Paintings, Drawings and Sculpture. On view from 5/23. 5/30 at 10:15 & 2: Important American 19th & 20th Century Paintings, Drawings, and Sculpture. On view from 5/25. 5/31 at 10:15 & 2: Pre-Columbian Art. On view from 5/25. 6/3 at 10:15: Fine Chinese Paintings. On view from 5/31. 6/3 at 2: Important Chinese Sculpture sold for the Benefit of the J.T. Tai Foundation. On view from 5/31. 6/4 at 10:15: Important Chinese Ceramics from the J.M. Hu Family Collection. On view from 5/31. 6/4 at 2: Fine Chinese Ceramics and Works of Art. On view from 5/31.

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Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

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HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availabilty, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, May 29

THOUVENEL STRING QUARTET—Mozart's Quartet in B-flat, K. 589; Bartok's Quartet No. 1, Op. 7; Schubert's Quartet No. 14 in d, "Death and the Maiden." Merkin Concert Hall at 8. $7.50.

RITA BOUBOULIDI, pianist. Beethoven Sonatas Nos. 1, 26, 11, 32. Greenwich House, 27 Barrow St. (242-4770), at 8. $10.

GILBERTO GIL—"The Human Race Tour." Brazilian music. Carnegie Hall at 8. $13.50–$16.50.

MARY FINDLEY, violinist.Carnegie Recital Hall at 8.

RON CARTER—Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $5.

MARTHA WILLIAMS'S BIG APPLE CELLO ORCHESTRA—Twenty-two cellists playing works by Bach, Bartok, Debussy, Vivaldi, others. Faculty recital, Teachers College, Columbia U., Broadway at W. 120th St. (678-3283), at 8. Free.

VLADIMIR ZAITSEV, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

GUILLERMO FIGUEROA, violinist. St. Bartholomew's Church, Park Ave. at 50th St., at noon. Free.

GARY BROCKS AND HIS CAYENNE JAZZ BAND, with vocalist Judy Neimack. Midtown Jazz at Midday, St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

KATHLEEN MCDONALD, flutist/**PASQUALE BIANCULLI**, classical guitarist. Jefferson Market Library, Sixth Ave. and 10th St., at 6:30. Free.

CREATIVE TIME ART IN THE ANCHORAGE—Installations by painters combined with performances. See dance listings for program.

Thursday, May 30

ANDREAS VOLLENWEIDER, harpist, "and Friends." " The White Winds Tour." Original music. Carnegie Hall at 8. $13.50–$18.50.

CURRIE CABOT, pianist. Works of Handel, Beethoven, Cabot, Chopin, Debussy, Ginastera. Merkin Concert Hall at 8. $8.

GEORGE BENSON/ROBERTA FLACK—Thru 6/1. Radio City Music Hall at 8. $20–$30.

BRIAN YAMAKOSHI, koto. Carnegie Recital Hall at 8.

SHEMARIA-GAUVIN JAZZ BAND—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9:30. $5.

BEVERLY HYKKONEN, flutist/**JOYCE ROSENZWEIG**, pianist. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

RICHARD BOUCHETT, organist. Concert in a Thurs.-and-Sun. cycle of Bach's complete organ works. Mr. Bouchett plays the Prelude and Fugue in G; the Fugue in g, "Little," and other works. Columbia U., St. Paul's Chapel, Broadway and 116th St. (280-3574), at 8. $1.

SARAH BRINK, harpsichord/**ROSAMUND MORLEY**, viola da gamba/**SHEILA BEARDSLEE**, voice flute and recorder/**EVAN JOHNSON**, Baroque violin. Music by Couperin, Marais, Hotteterre. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $7.

MANHATTAN MARIMBA QUARTET—Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

PHILIP KLEIN, violist. Lincoln Center Library at 4. Free.

TIME OUT FOR LOVE—Original musical revue. Crystal Pavilion atrium, Third Ave. between 49th and 50th Sts., at 12:30 and 1:30. Free.

ROBERT MCDONALD, pianist/**PAUL ROSENTHAL**, violinist/**GARY HOFFMAN**, cellist. Beethoven's Piano Trio in c, Op. 1, No. 3; Scarlatti's Two Sonatas for Piano; Shostakovich's Piano Trio in e, Op. 67. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $8.

CREATIVE TIME—See 5/29.

Friday, May 31

A CONCERT OF CONCERN—Leontyne Price, Simon Estes, Wynton Marsalis, Mark Zeltser, and the Orpheus Chamber Orchestra in a benefit for American Red Cross African Famine Relief; host is Jose Ferrer. Carnegie Hall at 8. $25–$100.

GEORGE BENSON/ROBERTA FLACK—See 5/30.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Charles Gouse conductor; pianist Marian McPartland and Her Trio. Music by Bernstein, Gershwin, Britten, Wilder, McPartland, Ellington. Alice Tully Hall at 8. $9–$12.50.

MEMBERS OF THE BROOKLYN CHAMBER ORCHESTRA—Carnegie Recital Hall at 8.

CHRISTOPHER O'RILEY, pianist/**DANIEL PHILLIPS**, violinist. Bach's Cantatas No. 97 and 146. Academy Hall, New York Academy of Art, 419 Lafayette St. (505-5300), at 8. $10.

PATRICIA LAZZARA, flutist (N.Y. debut), with pianist Rita Koors Myers. Works by Boehm, Reinecke, Bach, Berio, Dutilleux, Lane (N.Y. premiere). CAMI Hall, 165 W. 57th St., at 8. $8.

BOB TELSON AND SAM BUTLER, with the Colonus Messengers, in "From Gospel to African and Back to Rhythm and Blues." Music by Telson and his collaborations with Lee Breuer, with John Hagen, saxophones and vocals, drummer Leroy Clouden, percussionist Roger Squitero. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 11 p.m. $7.

NADINE HERMAN, soprano, with the Essex String Quartet and pianist Alvin Novak. Music by Lully, Wolf, Granados, Chausson, Rachmaninoff. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

ARTISTS INSPIRED BY ASIA—See Happenings, page 106. Also Sat. and Sun.

I CANTORI DI NEW YORK, Bart Folse conductor. A cappella music by Bach and Schutz. St. Michael's Church, Amsterdam Ave. and 99th St., at 8. $7.

ARMEN DONELIAN, pianist. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8:30. $8, in advance $7.

WORLD CHAMBER ENSEMBLE/BRIAN SMITH QUARTET—Alternative Museum, 17 White St. (966-4444), at 8. $8.

JAKE WALTON AND JEZ LOWE—Folk musicians from England. Washington Square Parlor, 133 W. 4th St., at 8. $7.

RAYMOND LUEDEKE, clarinetist. Lincoln Center Library at 4. Free.

BUCKY PIZZZARELLI, guitarist. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th (888-1633), at 12. $4.

S.E.M. ENSEMBLE—Music by director Petr Kotik, Ben Neill and Jim Conti. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222), at 8. $5.

ERIC LUGOSH, ragtime guitarist. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, after 8:30 Fri. only), at 9:30. $4.

Saturday, June 1

JOSEPH JARMAN, playing flute, bass flute, sopranino saxophone, alto saxophone, clarinet, and bass clarinet; with cellist Akua Dixon, harpist Kafi Patrice Nassoma, Thurman Barker playing marimba, glockenspiel, windchimes. Music by Jarman. Carnegie Recital Hall at 8:30. $10.

ROGER WHITTAKER, in concert. Avery Fisher Hall at 8. $16.50–$18.50.

GEORGE BENSON/ROBERTA FLACK—See 5/30.

TOMOKO SHIBATA, soprano/**KOICHI AIBA**, flutist, with chamber orchestra. Works by Diamond, Hirai, Bach, Scarlatti, Mozart, and premieres of works by R. Martin and B. Hamelys. Merkin Concert Hall at 9. $10.

ELIZABETH VOLDSTAD, pianist. Works of Schumann, Schoenberg, Mozart, Trefousse (N.Y. and world premieres), Beethoven. Carnegie Recital Hall at 2:30. $6.

BOB TELSON/SAM BUTLER—See 5/31.

EUTERPEAN CHORAL ENSEMBLE, Philip A. Olsen conductor. Bach's *Christ Lag in Todesbanden*; Monteverdi's *Lamento d'Arianna*; Alexander's *Contrasts* (world premiere); Schumann's *Spanisches Liederspiel*. Universalist Church, 4 W. 76th St. (873-4017), at 8. Benefit for the Ensemble; $25 includes a champagne reception.

DANIELLE WOERNER, soprano, with pianist Cameron Grant, flutist Elizabeth Brown. Bach's "Coffee" Cantata; Luening's Suite for Soprano and Flute; David's *Charmant Oiseau*; arias by Mozart and Donizetti; other works. St. Michael's Hall, 225 W. 99th St., at 8. $6.

CHEVALIER DE ST. GEORGES STRING TRIO—Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

ARTISTS INSPIRED BY ASIA—See Happenings, page 106. Also on Fri. and Sun.

SILLY WIZARD—Band from Scotland, with traditional and original music. Triplex Theater, BMCC, 199 Chambers St. (618-1980), at 8. $10, $12.

RICHMOND CHORAL SOCIETY—A Bach and Handel Fesitval. St. Peter's Church, St. Mark's Pl., Staten Island, at 8. $7.

BRONX CHAMBER ORCHESTRA, Michael Spierman conductor; pianist Diana Wan. Beethoven's Piano Concerto No. 3; Schubert's Symphony in C. Lehman College Theater, Bedford Park Blvd. near Jerome Ave. (365-4209), at 8. Free.

BROOKLYN PHILHARMONIA CHORUS, Walter Klauss conductor. Open sing-or-listen reading of Brahms's *A German Requiem*. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn Heights (718-469-0773), at 7:30. $3; scores available.

SUNI PAZ, singer, with Wendy Blackstone and Jeff Raheb. Latin American music. Queens Borough Public Library Broadway branch, 40-20 Broadway, L.I. City (718-990-0747), at 2. Free.

GUS MANCINI/DAVID LAKS—Alto and tenor saxophones, flutes, harmonica, piano, and ethnic percussion. Improvisation and original music. Brooklyn Conservatory Recital Hall, 58 Seventh Ave., Brooklyn (718-622-3300), at 8. $4.

Sunday, June 2

CECILIA ANGELL, mezzo-soprano/**BARRY FARBER**, pianist. Debut recital; with violist Paul Doktor. Music by Vivaldi, Schubert, Brahms, Chopin, Chausson, Faure, Barber, Turina, others. Merkin Concert Hall at 3. $10, $15.

MICHAEL LIMOLI, clarinetist. "The Bel Canto Clarinet." Carnegie Recital Hall at 8:30.

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MUSIC & DANCE

GREG TABOLOFF, pianist. Carnegie Recital Hall at 5:30.

NEW YORK CITY HOUSING AUTHORITY SYMPHONY ORCHESTRA, Karl Hampton Porter conductor. Verdi, Beethoven, Rossini, Mozart. Benefit for Partnership for the Homeless. Alice Tully Hall at 2:30. $10–$50.

FUGE IMAGINEA—In its N.Y. debut, a West Coast group with music of Eastern Europe. Alternative Museum, 17 White St. (966-4444), at 7. $7.

DICK HYMAN, pianist. "Vintage Jazz at the Vineyard," 309 E. 26th St. (683-0696), at 8. $8, or $12 for cabaret seating and wine.

KOREAN SINGERS GROUP—Merkin Concert Hall at 8. $10.

GLORIA DENARD QUARTET—Jazz standards, show tunes, and coloratura songs. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. $6, or $12 per family (two adults and up to four children).

ALEXANDRA EAMES, pianist. The New-York Historical Society, C.P.W. and 77th St. (873-3400), at 2. Free with admission to museum, $2.

ARMEN DONELIAN TRIO—Jazz at the Dairy, Central Park, west of the Zoo at 65th St., at 1. Free.

ODETTA—The folksinger, with blues, spirituals, ballads, and work songs. Central Library, Grand Army Plaza, Brooklyn (718-780-7700), at 3. Free.

EDITH CORNFIELD, pianist. Works of Handel, Schumann, Beethoven, Liszt. Armor Hall at Wave Hill, 252nd St. and Independence Ave., Bronx (549-3200), at 3. $6.

ROBERT MCDONALD, others. See 5/30. Today at 4.

DOROTHY BASTIAN, guitarist. Student recital, Brooklyn College Conservatory of Music, Gershwin Theater, Flatbush and Nostrand Aves. (718-434-1900), at 5. Free.

PARKCHESTER CHORUS, Lorraine O'Brien conductor and pianist. Music by Thompson, Hanson, Foster, Copland, Gershwin, others. At 1500 Pelham Pkwy. So., Bronx, at 3. $4.

ROSA MOSKOWITZ, pianist. Faculty recital. Works by Bach, Barber, others. Brooklyn Conservatory of Music, 58 Seventh Ave. (718-622-3300), at 3. $4.

CONCERTS IN CHURCHES—Organist Todd Wilson, in Thurs.-and-Sun. cycle of the complete works for organ by Bach. Mr. Wilson plays the Concerto in d, the Fantasia and Fugue in c, other works. Ascension, Fifth Ave. and 10th St., at 3. $1 . . . Tenor Jose Tantao sings arias by Donizetti, Bellini, Verdi, and songs from zarzuelas. Christ Methodist, Park Ave. and 60th St., at 2:30. $7.50 . . . Grace Church Choral Society, Frank Cedric Smith director, with David Graf, organist, and vocal soloists. Works by Vaughan Williams, Britten, Mendelssohn, Faure, Brahms. Grace, Broadway and 10th St., at 4. $5 . . . Breve, a duo of wind players, Morris Newman and Deborah Booth, with guests soprano Beverly Myers and guitarist-recorder player Arnold Grayson. Music from the 14th-17th centuries. St. Ignatius, West End Ave. and 87th St., at 4. $5 . . . Artists Inspired by Asia. See Happenings, page 106. Also on Fri. and Sat. . . . Bob Roman-Stephen Calia, saxophone-trombone duo. Improvisations and original music. St. Peter's, Lexington Ave. and 54th St., at 7. $5 . . . Euterpean Choral Ensemble. See 6/1; today, concert only; $10.

Monday, June 3

Y CHORALE, Amy Kaiser director. "Heinrich Schutz: From Renaissance to Baroque." Songs, chromatic motets, polychoral madrigals and psalms, ensembles for soloists and Baroque instruments, by Schutz, Hassler, Lassus, Gabrieli, Monteverdi. 92nd Street Y at 8. $6.50.

PENDULUM, vibraphone-piano duo (N.Y. debut). Ted Piltzecker and Jim Hodgkinson play works by Corea, Debussy, Hodgkinson, Jarrett, Kern, Lennon-McCartney, Monk, Parker, Piltzecker, Van Heusen. Carnegie Recital Hall at 8. $7.50.

SETA KARAKASHIAN, pianist. Works by Grieg, Busoni, Babagianian, Bartok. Merkin Concert Hall at 8. $8.

SENIOR CONCERT ORCHESTRA OF NEW YORK, Daniel Vandersall conductor; violinist Tatiana Dimitriades, trumpeter Richard San Filippo. Carnegie Hall at 4:30. Free, if tickets are available.

ROBERT FERTITTA, organist. Bach's "St. Anne" Prelude and fugues, and chorales. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MCDONALD'S HIGH SCHOOL JAZZ ENSEMBLE—Big-band and swing, along with jazz. Bryant Park Great Lawn, off Sixth Ave. and 40th–42nd Sts., at 12:30. Mitton the Magician will be there, too. Free.

CHURCH CHOIRS, Herbert Stover conductor. Mendelssohn's *Hear My Prayer*, Vaughan Williams's *Toward the Unknown Region*. Second Presbyterian Church, 6 W. 96th St., at 8. $4.

WEST VILLAGE CHORALE SUMMER SING—First of the summer season of open readings. Garyth Nair conducts Faure's *Requiem* and Brahms's *Schicksalslied*. St. John's in the Village, 224 Waverly Pl. at 11th St., at 7:30. $4, or $30 for season. Includes refreshments and use of score.

Tuesday, June 4

CAVALCADE OF STARS—Carnegie Hall at 8. See Happenings, page 106.

MANHATTAN MARIMBA QUARTET—(N.Y. debut): Kory Grossman, James Preiss, Bill Ruyle, William Trigg. Music by Ockeghem, Lockwood (N.Y. premiere), Mendelssohn, Reich (world premiere of new version), Nancy Laird Chance (world premiere), Villa-Lobos. Carnegie Recital Hall at 8. $8.

DENNIS KOSTER, guitarist. Works by Bach, Mozart, Paganini, Sabicas, Koster, including some arranged by Mr. Koster. Merkin Concert Hall at 8. $9.

CYNTHIA KARNSTADT, soprano/**TIMOTHY LE VAN**, pianist. Songs of R. Strauss, Canteloube, Ravel, Poulenc, Duparc, Barber, Ireland. Trinity Church, Broadway at Wall St., at 12:45. Free.

AVENTURA—Contemporary-jazz group. Bryant Park Great Lawn, off Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

RICK STONE QUINTET—Jazz. Exxon Park, 49th–50th Sts., west of Sixth Ave., at noon. Free.

MUSIC FOR HOMEMADE INSTRUMENTS—Five musicians who make and play instruments created from trash and found objects. Program includes four premieres. Loft at 262 Bowery, between Houston and Prince Sts. (226-1558), at 8. $5, or $5 worth of returnable cans (no bottles).

NEW YORK CHORAL SOCIETY SUMMER SING—First of the season of Tues. and Thurs. open readings. Walter Klauss conducts Bach's B-minor Mass. CAMI Hall, 165 W. 57th St. (724-6633), at 7:30. $5, includes score and refreshments. $40 for 10 sings, $22.50 for 5.

TIME OUT FOR LOVE—See 5/30.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, June 5

CHARLES AZNAVOUR—Carnegie Hall at 8, thru 6/9. $12.50–$25.

CHAIM FREIBERG, pianist. Works by Jochsberger, Bach, Franck, Chopin, Granados. Merkin Concert Hall at 8. $8.

MARCEL DE TARANTO AND FRIENDS—The pianist, with pianist John Cobb, clarinetist Gail Knipper, soprano Marianne Burke. Works by Mozart, Debussy, Brahms, Chopin, Schubert. Carnegie Recital Hall at 8. $7.

ALL-CITY HIGH SCHOOL CHORUS AND ORCHESTRA—Avery Fisher Hall at 7:30. $5, if available.

PETER COREY, guitarist, with harpsichordist Bettina Covo, flutist Brian Taylor, others. Works of Weiss, Bach, Ubieta, Tarrega, Corey, Bolling. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $6.

AL DI MEOLA—Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $8.

ONE O'CLOCK BRASS—Jazz, at St. Bartholomew's Church patio, Park Ave. at 50th St., at noon. Free.

RAPHAEL MOSTEL, playing Tibetan singing bowls and rams' horns. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

NORMAN RILEY QUARTET—At noon, Port Authority Bus Terminal, main concourse North Wing, Eighth Ave. and 42nd St. At 4:30, George Washington Bridge Bus Station, Broadway and 178th St. Free.

MUSIC FOR HOMEMADE INSTRUMENTS—See 6/4.

CREATIVE TIME—See Dance, below.

Opera

ZAZA, by Leoncavallo. Riverside Opera Ensemble, Nathan Matthews conductor. Rutgers Presbyterian

Church, 236 W. 73rd St. (228-3742). 6/1, 6, 7, 8 at 8; 6/2, 9 at 4. $10.

UN BALLO IN MASCHERA, by Verdi. Opera Amici Ensemble concert version, Gordon Jephtas conductor. Louis Brandeis High School Auditorium, 151 W. 84th St. (663-0856). 5/31 at 8. $8.

THERESE, by Massenet. Amato Opera Theatre, Elizabeth Hastings musical director. The performance is preceded by a brief concert of French-opera excerpts. 319 Bowery (228-8200). 6/1 at 7:30. $8.

LUCIA DI LAMMERMOOR, by Donizetti. Regina Opera Theatre, Alejandro Guzman conductor. Regina Hall, 65th St. and Twelfth Ave., Brooklyn (718-232-3555). 6/1, 8 at 8; 6/2, 9 at 4. $7.

TOSCA, by Puccini. Scovasso Opera Co., at Lundy Hall, United Methodist Church, 3087 Ocean Ave. at Voorhies Ave., Brooklyn (718-339-0073). 6/1 at 7:30; 6/9 at 3:30. The company will also give a concert of excerpts from opera and musical comedy, 6/2 at 3:30. Each program, $7; both programs, $12.

OPERATIC CONCERT—The Gotham Quartet in selections from the Gotham City Opera's upcoming season; Daniel Bridston musical director. Lincoln Center Damrosch Park. 6/3 at 7 and 9. Free.

OPERATIC CONCERT—Selections from *Aida, Prince Igor*, and *Cavalleria Rusticana*. St. Jacobi Lutheran Church, Fourth Ave. between 54th and 55th Sts., Sunset Park, Brooklyn (718-624-1850). 6/2 at 4. $6, in advance $5.

Dance

New York City Ballet Company
At the New York State Theater

Through June 23. $4–$36. 5/28 at 8: *Concerto Barocco, Tchaikovsky Pas de deux, In the Night, Cortege Hongrois.* 5/29 at 8: *La Valse, Tzigane, Seven by Five, Symphony in Three Movements.* 5/30 at 8: *Menuetto, Eight Lines, Poulenc Sonata, The Four Temperaments.* 5/31 at 8: *Seven by Five, Other Dances, Valse Triste, Eight More, The Four Seasons.* 6/1 at 2: *Concerto Barocco, The Steadfast Tin Soldier, Other Dances, The Four Temperaments.* 6/1 at 8: *Menuetto, Tzigane, Poulenc Sonata, Cortege Hongrois.* 6/2 at 1: *Swan Lake, In the Night, The Four Seasons.* 6/2 at 7: *Menuetto, Eight Lines, Valse Triste, Eight More,Symphony in Three Movements.* 6/4 at 8: *Apollo, Valse Triste, Eight More, Tchaikovsky Suite No. 3.*

American Ballet Theatre
At the Metropolitan Opera House

Through June 15. Matinees $8–$32.50; evenings $9–$42.50. 5/28 at 8, 5/29 at 2 and 8: *Cinderella.* 5/30, 31 at 8, 6/1 at 2 and 8: *Coppelia.* 6/3 at 8: *Donizetti Variations, Dim Lustre, Bach Partita.* 6/4 at 8: Cynthia Gregory 25th-anniversary gala. 6/5 at 2 and 8: *Coppelia.* 6/6, 7 at 8: *Don Quixote.* 6/8 at 2 and 8, 6/10 at 8: *Romeo and Juliet.*

Other

"EVENT OF THE YEAR"—Jacques d'Amboise and the National Dance Institute benefit. This year's work is called "Andrew Jackson and the Battle of New Orleans," and the cast includes 1,200 schoolchildren, along with the N.Y.C. Dancing Police Officers, the Boys Choir of Harlem, and guest appearances by Ann Reinking, Judy Collins, Tony Randall, Mr. d'Amboise. Madison Square Garden Felt Forum, 6/3 at 8; benefit tickets $25, $50, $150, $300 (724-8545). Dress rehearsal 6/1 at 8; $3. Preview 6/2 at 8; $15.

"CAMOUFLAGE"—Annual dance recital by 40 dancers aged 13–19, students at the Lexington School for the Deaf. Original choreography includes jazz, tap, modern and classical ballet, African and Caribbean dance. At the School, 30th Ave. and 75th St., Jackson Heights, Queens (718-899-8800). Proceeds to Ethiopian Relief. 5/30 at 10:15 a.m., 5/31 at 8, 6/2 at 4, $3; 6/1 at 7:30, $5.

CHILDREN'S BALLET ENSEMBLE—A new company, performing "Little Ida's Dream" and "Divertismentos." Goldwater Memorial Hospital Theater, Roosevelt Island (371-3667). 6/1 at 3:30, 6/7 at 7:30, 6/8 at 3:30. $8; children, seniors, $6.

CREATIVE TIME ART IN THE ANCHORAGE—Stephen Koester and Terry Creach are the performers. Also art installations by painters. Brooklyn Anchorage, Cadman Plaza West and Front St., Brooklyn (571-2206). 5/29, 30, 6/5, 6 at 7:30. $6.

DANCE AND POPULAR CULTURE—A Touch of Class, teenage double-dutch jumpropers from Brooklyn; Yvonne Meier, "Gone Off Once"; Mark Morris, with "Apotheosis," to music of Berlioz. P.S. 1, 46-01 21st St. (718-784-2084). 6/1, 2, 8, 9 at 3. $4.

FRANCES BECKER/PAUL LANGLAND—Movement Research presentation. Ethnic Folk Arts Center, 179 Varick St., two blocks south of Houston St. (620-4083). 6/1, 2, 3 at 8:30. $6.

FRESH TRACKS—Works by six choreographers: Susan Hadley, David Dorfman, Judy Levine, Vicki Angel, David Landis, Eva Gasteazoro. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/4, 11, 18, 25 at 8. $7.

HOPE GILLERMAN—The choreographer and other dancers in her "Family in the Works," Act I, and "Gardener A Learns to Cook." White Dog, 54 White St. (966-6347), 5/30, 31, 6/1 and 6/5–8 at 9. $6.

INDRANI AND SUKANYA—Classical dances of India. The Gift of Dance From India. Brooklyn College Gershwin Theater, near Flatbush and Nostrand Aves. (718-434-1900). 6/1 at 8. Benefit for the Brooklyn Dance Theater scholarship funds. $10.

LINDA AUSTIN/BARBARA ANN RYAN—New works by each choreographer (Ms. Austin in one that's a collaboration with Barbara Chang). Kiva, 307-309 Canal St. 5/31, 6/1, 2 at 8:30. $6.

MARGARET BEALS—Spring season includes "The Teak Room," written and performed by Beals, directed by Tony Tanner. 5/29, 6/1 at 8 . . . "Improvisations to Chopin," with pianist Thomas Hrynkiv. 5/30, 31, 6/2 at 8. At the Loft Theater, 228 W. Broadway between Franklin and N. Moore Sts. (431-3869). $7.

MARTA RENZI AND THE PROJECT COMPANY—Three works performed by this new "flexible-membership ensemble." Triplex Theater, BMCC, 199 Chambers St. (618-1980). 5/30–6/2 at 8:30. $7.

MARTHA BOWERS DANCE/THEATRE/ETCETERA—An evening of her work. P.S. 122, 150 First Ave. at 9th St. (477-5288). 5/31, 6/1, 2 at 9. $6.

NAKED FEET DANCE COMPANY—Modern-dance works by Robin Williams, Binnie Ritchie Holum, and Ellen Forman. Marymount Manhattan Theater, 221 E. 71st St. (924-0077). 5/31, 6/1 at 8. $7.

NANCY & CO.—Four works by the experimental choreographer Nancy Stern Bain, including a premiere. Merce Cunningham Studio, 463 West St. at Bethune St. (718-858-7125). 6/1, 2 at 8, 6/3 at 9. $7.

NOVANTIQUA DANCE COMPANY, Mark Franko choreographer, guest artist Christine Dakin. Program includes the premiere of "Post-Renaissance Descant." Theater of the Church of the Holy Trinity, 316 E. 88th St. (866-9167). 6/4, 5 at 8. $7.

QUEST: AN EMERGING SOURCE—Collaborative media and dance. Cunnigham Studio, 55 Bethune St. at Westbeth (924-0077). 5/28, 29, 30 at 9. $7.

RITHA DEVI—The Hindu classical dancer in "Prag—Jyoti," or "Early Radiance." Lillie Blake School Auditorium, 45 E. 81st St. (988-7697). 6/1, 8 at 7:30. $5.

RIVERSIDE DANCE FESTIVAL—Choreo Showcase IV: Susan Rose's Dancewoks of Boston; David Dorfman; Mark Haim & Dancers with a new work. 5/29, 31 at 8; 6/2 at 2 . . . Pearson Dance Company; premiere of "Lunar Parables." 5/30, 6/1, 2 at 8. Theater of Riverside Church, the Drive at 122nd St. (864-2929). $7.

SAMUL-NORI—Four Korean dancer-drummers in traditional music and dance. Asia Society, 725 Park Ave. at 70th St. (288-6400, ext. 286). 6/3, 5 at 8. $20.

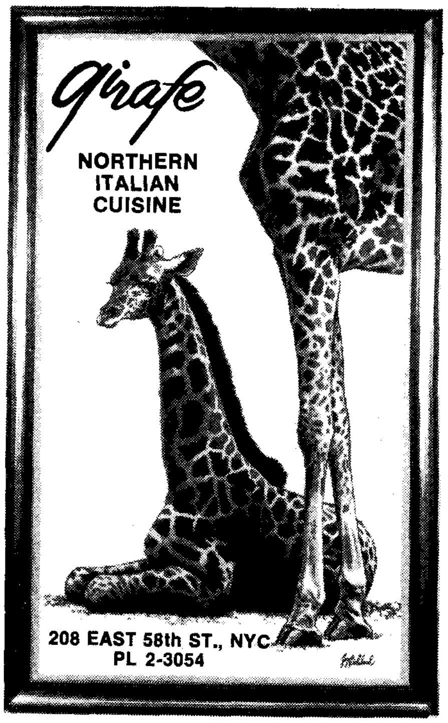
THESE POSSIBILITIES—Dances by Abby Lappen and Candi Sachs. Central Hall Gallery, 386 W. Broadway, (924-0077). 5/31, 6/1 at 8; 6/2 at 7. $6.

THRONE DANCE THEATRE—Two different programs, including four N.Y. premieres, plus repertory pieces. Guest performers include Laura Gates, Dave Brubeck and the Brubeck-LaVerne Trio. Symphony Space. 5/30 at 8; $10, or $25 including reception gala. 5/31 at 8; $10.

URBAN BUSH WOMEN—World premiere of "Spirit Rising," by Jawole Zollar. La Mama, E.T.C., 74A E. 4th St. (475-7710). 6/4–9 at 7:30. $10.

VENUS & THE DE MILOS—New works by Halina Ujda, Ariella Vidach, Becky Ostroff, others. Cash Performance Space, 10 E. 18th St. (677-8535). 5/31, 6/1, 2 at 8:30. $6.

YOUNG DANCERS OF CHINATOWN—Annual concert, "Dance!" 70 dancers performing works of eight choreographers in folk dance, modern dance, acrobatic excerpts from Peking Opera, guest breakdancers, other companies, including Japanese drummers. Murry Bergtraum High School, 411 Pearl St. (966-4747). 6/1 at 8. $4.



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OTHER EVENTS

Happenings

CELEBRATIONS—This week, they include the annual Museum Mile Festival, Tues., 6/4, 6–9. Between 105th and 84th Sts., Fifth Ave. will be a pedestrian promenade, and ten museums and other cultural institutions along the way will be holding open house with free (except for the Metropolitan) admission: El Museo del Barrio at 105th and the Met at 84th-82nd, and in between, the Museum of the City of New York, International Center of Photography, the Jewish Museum, Cooper-Hewitt, the National Academy of Design, the Guggenheim, YIVO Institute for Jewish Research, and Goethe House. "A World of Culture"—this year's title—also features street musicians, dancers, and mimes on outdoor stages . . . It's "Welcome Back to Brooklyn" Day on 6/2, and most activity centers around Grand Army Plaza at Prospect Park and Eastern Pkwy. The Library, the Botanic Garden, and the Brooklyn Museum will offer free events all day, 11–5, and there'll be continuous entertainment by both local and visiting performers. At noon, Ben Vereen will be crowned king for the homecoming day, and the Persuasions, the Brooklyn Philharmonic Brass Quintet, and others will join in. There'll be induction ceremonies for the Brooklyn Dodgers Hall of Fame, too, and the Botanic Garden's annual Fence Art Show and Sale will be up all day . . . 6/1, 2 are dates for the Far Rockaway Festival in Queens, which begins with a Youth Parade Sat. at 11:30 a.m., along Mott Ave. and Beach 20 St. Arts and crafts exhibits, foods, dancing, and concerts by Mary O'Dowd and Johnny Colon's orchestra. Sun. events go on at the Hartman YM-YWHA, Seagirt Blvd. and Beach 17 St., where Oscar Brand will sing, and there'll be free health testing, athletic events, Israeli crafts and Middle Eastern foods . . . Back in Manhattan, at St. John the Divine Synod House, Amsterdam Ave. and 110th St., there's a three-day event, "Artists Inspired by Asia," 5/31–6/2. Four programs include storytelling, theater, music, and dance of all kinds, from Indonesia, Korea, Japan, China, India, with both Asian and non-Asian performers. Fri., Sat., and Sun. at 8, $7; Sat. at 2, free (279-4200) . . . Entertainment and foods and fun in a Danish mood, at "Grundlovsfest," celebration of Constitution Day in Denmark and an open house in Croton-on-Hudson at the Danish Home. 6/2, 10–dusk, on the grounds of the country site.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Final performances. At Madison Square Garden thru 6/2 (564-4400). $6.50–$12, with children $2.50 at some performances. 5/29, 31 at 1:30 and 7:30; 5/30 at 10:30 and 7:30; 6/1 at 10:30, 2:30, 7:30; 6/2 at 1 and 5:30.

ON A LATE-MAY, EARLY-JUNE CALENDAR—A model-boat competition will be part of the N.Y.C. Friends of (Channel) 13 fund-raiser, 6/3, 6–8 p.m., at—where else?—the Model Boat Pond, Central Park at 72nd St. It's a "yachting" cocktail party, and it would be nice if we wore appropriate togs. Besides food and drinks, there'll be a jazz combo. $50, or $250 to be a true Friend (560-2800) . . . On Identification Day at the American Museum of Natural History, C.P.W. and 79th St., you can take any old or new object animal, vegetable, or mineral (except gemstones) to the first-floor Dana Education Wing and have the experts tell you all about it. These should be scientific or anthropological in nature, not fine art, paintings, and such. Date is 6/1, 1–5 . . . The commedia dell'arte performers called I Giullari di Piazza are holding forth these days at St. John's in the Village, 224 Waverly Pl. at 11th St. "L'Ammor Folle" is the offering 5/31, 6/1, 7, 8, at 8; 6/9 at 3. $8 . . . A couple of dances, just for fun: An old-fashioned square dance, with Pat Cannon, caller, and her Foot and Fiddle Band; YWCA, Lexington Ave. and 53rd St., 6/1, 8–11; $5. And, 6/2, 4–10, El Baile del Traje Blanco, in a Caribbean mood, with five orchestras, including Chocolate and sextet and Charanga America; at the Cooperative Auditorium, 551 Grand St.; $12 includes free drinks till 7, plus a buffet; $10 in advance (307-7420). And, as one would expect, they'd like us to wear white . . . Starlog Festival is a two-day event, 6/1, 2, at the Roosevelt Hotel, Madison Ave. and 45th St. Each day costs $10, and it's for aficionados of sci fi, horror, and fantasy—especially all three. Memorabilia, guest stars, films, contests, all kinds of displays . . . The New York Philatelic Fair, at the Seventh Regiment Armory, 67th St. and Park Ave., is 5/31–6/2, and there'll be seminars, sales, exhibits from 11 each day, to 8 Fri., to 6 Sat., to 5 Sun. $3 . . . The Lighthouse's Summer Posh Sale is 5/29–31, 10–6 daily, at the auditorium, 60th St. east of Park Ave. Items here are all donated or "gently used" apparel, and there are usually some great finds for the canny.

FAIRS, BLOCK PARTIES—Murray Hill's annual block party, 6/1, noon–7, is really a garden party, features walking tours, carriage rides, and a children's section. It's on 35th St. between Madison and Third Aves., and benefits the committee's service projects . . . The Greenwich Avenue Spring Fair is the West Village lure 6/1, 2 (rain dates the next weekend), from Sixth to Eighth Aves. Restaurants and merchants along the way will take part, and lots of vendors will be on hand, including jury-selected craftspeople, 11–7 . . . The Spring Fair of the Queens Occupational Training Center is 5/29, 30, in the schoolyard 41-15 104th St., Corona, 9:30–2. The school students produce all the items for sale, along with foods, and prices start at just pennies, for ashtrays, vases plaques, clothing, jewelry , pillows, and much more.

EXHIBITS OF NOTE—Art on the Drive, work by West Side Artists, will be up 6/2, 11–5, on Riverside Dr. between 79th and 86th Sts., and classical music and snacks are part of the scene. The Greenwich Village Outdoor Art Exhibit is in its middle weekend, around Washington Square and a bit north, west, and south, 6/1 and 2. And the WBAI Spring Crafts Fair is in its final weekend, 5/31–6/2, at Ferris Booth Hall, 115th St. and Broadway. 250 artist-craftsmen, 5–9 Fri., noon–8 Sat., noon–6 Sun. $3 admission . . . More outdoor art, C.P.S. (59th St.), 6/1, 2, between Fifth and Seventh Aves. . . . Thru 6/6, in the lobby of the U.N. General Assembly, First Ave. and 46th St., an art exhibit to benefit UNICEF—paintings, drawings, and sculpture, on view 10–4 daily.

Tours

LOWER MANHATTAN—Walk with Pace U. historian Joe Hores. Stops include Castle Clinton, Battery Park, *the Woolworth Building, Trinity Church, and more.* 6/2 at 2, meet at City Hall; tour ends at South Street Seaport. (488-1664, or 488-1572 Sun.) $4.

MILLIONAIRES' ROW—"New York's Gold Coast." A New York Walk-About. 6/2 at 11 a.m. and 2 p.m. Meet on N.E. corner of Fifth Ave. and 58th St. (582-2015 weekdays, 914-834-5388 weekends, evenings). $5.

JEWISH LOWER EAST SIDE—Lectures and visits to 20 buildings that figured in the world of Emma Goldman, Abraham Cahan, and others at the turn of the century. Sculpture and Arts Research, Inc. (255-3991). 6/2 at 2:30; meets at 175 E. Broadway; $3.

CHINATOWN—With Adventure on a Shoestring (265-2663). 6/2 at 3, *meet on N.W. corner of Canal and* Mott Sts. $5.

PARK SLOPE—Tour with the L.I. Historical Society (718-624-0890), part of Back to Brooklyn Day, 6/2 at 1. Meet at Grand Army Plaza Arch; $3.

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). "Discover New York": "When Brooklyn Was a City—Brooklyn Heights"; 6/1, 2, 15, 16, at 2; meet at the Municipal Building, 210 Joralemon St., between Adams and Court Sts.; $8 . . . "Hard Hat" tours, visits to constructions and restorations in progress. 5/28 at 6, the Church of St. Luke in the Fields, being restored after the 1981 fire. 6/4 at 6, Cathedral of St. John the Divine, "the most famous incomplete church in America." Each, $8; phone to reserve and for directions . . . Also, a free tour along a portion of Fifth Ave., each Thurs. at 12:30; meet at the Urban Center, Madison Ave. at 51st St. And a free tour of Grand Central Station, each Wed. at 12:30; meet under the Kodak sign, at Chemical Bank.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000). 6/2 at 11, a walk through Peter Stuyvesant's Farm, a former Dutch homestead; $8. 6/2 at 11, a brunch-and-walk tour of the East Village, including some interiors; $11 (brunch not included). 6/2 at 10, a bus tour that takes in some of Manhattan's remaining estate houses. Phone for information on out-of-town trips.

FULTON FISH MARKET—With the South Street Seaport Museum. See this thriving wholesale market in action at 6 a.m. on 5/30. Return to the museum for a 7:30 clam chowder breakfast. Advance registration required, 699-9416. $12.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, *nuts, vegetables, etc. that grow where you least expect* them. Each tour, 11:45 a.m.–4, $15; $20 late registration (718-291-6825). 6/1, Bear Mountain, N.Y. 6/2, Central Park.

WILD FOODS, HERBS, AND DEVAS—"Magical nature walks" with Madeline Green (777-5658), who shows you how to identify and use plants. 6/1, *Crestwood, in Westchester.* $15. *Phone for meeting* place.

PROSPECT PARK ENVIRONMENTAL CENTER (718-788-8500), at the Picnic House, P.P.W. and 5th St., Brooklyn. 6/1 at 1, Mary Ellen Hern leads a walk called "The Romantic Style in Central Park." Meet at the Picnic House. $2; children, $1.

NATURE WALKS—New York Botanical Garden, Bronx (220-8700): Tours of the natural areas and gardens, $1.75. 6/1 at 10:30 a.m., the conifer collection . . . Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): A walk in the Wetlands, each Sun. at 1; $1. Woodlands walks first and third Wed. and Fri. at 10 a.m.; $1. . . Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15. All free with weekend admission, $2.

URBAN PARK RANGERS—Tours and workshops; phone borough offices for this weekend's schedule **Bronx** (589-0096) . . . **Brooklyn** (718-856-4210) . . . **Manhattan** (379-3091) . . . **Queens** (718-699-4204) . . . **Staten Island** (718-442-1304).

KOSHER SPECIAL—A "Gourmet Bicycle Tour" with the Hungry Pedalers (222-2243, 473-6829). 6/2 at 8:15 a.m., meet at N.E. corner of Columbus Circle, for a tour to four Brooklyn neighborhoods that show the variety of Jewish cultures (food is extra). $8 by mail registration, $15 for two people (771 West End Ave., No. 12-J, New York 10025 for brochure); $10 and $19, day of trip.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on hikes (718-204-1112, mornings). Also: *6/1 at 11 a.m., meet at exit of the A train Broad Channel station,* for a birding trek in the Jamaica Bay Wildlife Refuge (718-522-2829); take lunch; free. 6/2 at 2, meet at the Dairy, Central Park west of the Zoo at 65th St., for a study of the park's geology (397-3156); free. 6/4 at 6 *p.m., meet on N.E. corner of Fifth Ave. and* 79th St. for a walk along Museum Mile, which is holding open house tonight; $3 (718-204-1112).

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of this week's country hikes. Also: 6/1 at 1, meet on street outside Pelham Pkwy. IRT station, Bronx (No. 5 train), for a walk in the North Bronx, including the Little Italy section (597-1220); $1. 6/2 at 10 a.m., meet on Water St. near the East River, at the Lighthouse structure (with the bell), for a walk around South Street Seaport (876-6688); $1. 6/2, a Staten Island bike trip; phone 228-3698 for details.

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151) for schedule. $18 without transportation, $27 with; rental available. Reservations required. 6/1, Monmouth County, N.J. 6/2, L.I. North Shore.

ROADTREK—Guided bicycle tours of rural areas. A van leaves from the promenade on E. 82nd St. and East End Ave.; $23. Phone 718-256-6030 for information, newsletter, and to register. 6/1, New Hope, Pa. 6/2, Oyster Bay, L.I.

Sports

BASEBALL—**Mets**: Shea Stadium, Flushing (718-507-6387). $7.50–$9. Next home games: 6/7 at 8:05, 6/8 at 1:35, 6/9 at 1:05 (doubleheader) vs. St. Louis . . . **Yankees**: Yankee Stadium, Bronx (293-6013). $1.50–$9.75. 5/29, 30 at 8 vs. California; 5/31, 6/1 at 8, 6/2 at 2 vs. Seattle; 6/3, 4, 5 at 8 vs. Oakland.

HORSE RACING—The thoroughbreds are at Belmont Park, thru 7/29 (718-641-4700, ext. 306, 421). Daily except Tues., post time at 1. $2, $5. Featured

OTHER EVENTS

races: 6/1, the Red Smith; 6/2, the New York.

L'EGGS MINI MARATHON—Olympic marathon gold medalist Joan Benoit and silver medalist and defending champion Grete Waitz will be among 10,000 women competing over 10K (6.2 mile) course in Central Park. 6/1 at 10 a.m., 67th St. and C.P.W. (New York Road Runners Club: 860-4455).

Children

MICHAEL TAUBENSLAG PRODUCTIONS—"The Funzapoppin Magic Show," with audience participation, music, clowns, animals. 6/2 at 1:30; Jan Hus Playhouse, 351 E. 74th St. (772-9180); $3.95.

READERS OF THE LOST ART—Poems, fairy tales, stories from books by such writers as Judith Viorst, Dr. Seuss, and Lewis Carroll, dramatized by the Readers Theatre Workshop. 6/2 at 1:30; front steps of the Central Library, Grand Army Plaza, Brooklyn (718-780-7700); free.

STORYTELLING—Diane Wolkstein, accompanied by guitarist Shirley Keller, will recount Hans Christian Andersen's "The Nightingale." 6/1 at 11; Hans Christian Andersen statue by the Model Boat Pond, Central Park off Fifth Ave. and 72nd St.; free.

THE BIG APPLE CIRCUS—Katja Schumann and her Liberty Horses, the Wozniak Troupe, lots of aerialists and clowns, tight-wire walkers and animal acts, all in this intimate, one-ring circus. 5/29 at 11 and 7:30, 5/30 at 11; Cunningham Park, Union Turnpike and Francis Lewis Blvd., Queens. 6/1 at 4 and 7:30, 6/2 at 1 and 4, 6/3, 4 at 11 and 7:30; Miller Field, New Dorp and Hyland Blvd., Staten Island; $8 and $6, adults $8 and $10 (860-7320).

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

HANSEL AND GRETEL—Cottage Marionette Theatre, Central Park. Swedish Cottage, entrance from C.P.W. and 81st St. (988-9093—reservations required). Sat. at noon and 3. $2.

LITTLE PEOPLE'S THEATRE COMPANY—Sat. and Sun. at 1:30: "Sleeping Beauty"; Sat. and Sun. at 3: "Cinderella." Thru 6/30, at Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5. Reservations a must; all adults must be with a child.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). "Rumpelstiltskin" by puppeteer Marshall Katzman. 6/1 at 11 a.m. and 2; $3.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). "Boatmen, Nymphs, and Divers"—fish with your strainer for the lake's hidden creatures; 6/1 at 1 . . . "Musical Enchantments"—enjoy melodies played by the Prevailing Winds; 6/2 at 2 and 3. Free, but must reserve for Sat. program.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. Story time every Sat. and Sun. at 12 noon. 6/1 at 2, "King Hamlet," a game of secrets and strategy based on Shakespeare's play. 6/2 at 2, "My Little Island"—meet artist Frané Lessac and take a trip to a Carribean island through words and paintings. Free with museum admission; full schedule at the museum.

CHILDREN'S MUSEUM OF MANHATTAN—Previously known as "G.A.M.E.," at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends, $3, adults $2; weekdays, $2 and $1. 6/1 at 2, Jim Meddick will demonstrate the way in which "Robot Man" comes alive . . . 6/2 at 1:30, Sal Amendola of D.C. Comics will give a chalk talk illustrating how superheros such as Wonderwoman and Superman are created . . . Also on 6/2, at 2, "Kitty, City, Fitty," by Timothy Siciliano and Payton Wilkinson, with rhythmic dialogue, sound effects, live drawings . . . 6/3 at 9:30 a.m. and 11:15, "The Circus" and "Mother Goose" by Penny Jones & Co. Puppets. Free with museum admission, but must reserve for Penny Jones (219-1140).

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Exhibits: "Soundtracks" . . . Fri. at 1:30, storytelling for 3-5-year-olds. 6/1 at 1:30, learn how to create shadow figures with Harry Bursill's picture book *Hand Shadows*; a Japanese animated film *The Stonecutter* will also be shown . . . 6/2 at 1:30, *The Stonecutter* and Chinese folktale film *The Magic Pear Tree*. Free with museum admission.

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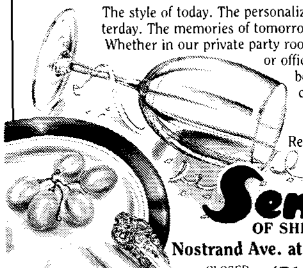

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	*Come as you are*

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants *with à la carte menus levy a cover (bread and butter)* charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. *American. Spcls:* fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. *Casual.* Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, *chocolate orange ribbon cake.* Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CHRISA'S—76 Fulton St., 964-4136. Casual. Greek. Spcls: stuffed shrimps, mixed-grill, moussaka, fresh fish daily. L & D Mon.-Fri. 11:30-9:30, Sat. to 8:30, Sun. to 7:30. **(I)** No Credit Cards.

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-4. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. nightly. **(M)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ECCO—124 Chambers St., bet. W. Broadway & Church St., *227-7074. Jacket required at L only.* Northern Italian. Spcls: red snapper marechiaro, double-cut veal chop, homemade mozzarella. Res. sug. L Mon.-Fri. *noon-4.* D Mon.-Sat. *4-midnight.* Closed Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GRAND AMERICA—11 Grand St., at Ave. of the *Americas*, 431-4995. *Dress opt. Regional American.* Spcls: San Francisco cioppino, L.I. duckling, Cajun shrimp. Res. sug. L Mon.-Fri. noon-3. D Tues.-Sat. 5-11. Br Sun. noon-5. Private parties for 30. 2-hrs free D parking. **(M)** AE, MC, V.

GREENE STREET CAFE—101 Greene St., bet. *Prince & Spring Sts.*, 925-2415. *Casual. American* nouvelle cuisine. Spcls: broiled split lobster with asparagus, mushrooms and basil butter sauce, salmon *tartare, grilled veal chop with baby eggplant, red* pepper and Roquefort cream sauce, grilled filet mignon. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Prix fixe D. Ent. Private parking. **(M)** AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, *Sat. noon-3:30. Br Sun. 11-3. D* Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. *Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to* 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American. Spcls: grilled giant shrimp with red pepper sauce, marinated chicken in tamari, ginger and garlic; grilled skirt steak with Cajun tomato sauce. Res. sug. L Mon.-Fri. 11:30-5. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: tomates 'cerise' farcies aux crevettes grises, feuillete d'escargots aux tomates fraiches, escalope de veau Roquefort, homard farci a la brunoise de legumes. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-4. D Mon.-Sat. 6-11. Prix fixe for L & D. Private parties for 50-150. Free D parking after 6. **(M)** AE, DC, MC. V.

MANHATTAN BREWERY—40-42 Thompson St., at Broome St., 219-9250. **Tap Room:** Casual. Pub. Spcls: shepherds pie, Irish lamb stew, oysters. Open daily 11:30 a.m.-midnight. **(I) Ocean Grill:** Casual. *Seafood. Spcls: Piccadilly fish & chips, Jamaican style* swordfish steak, cold seafood feast. Res. sug. Open daily 11:30 a.m.-midnight. **(I-M)** AE,MC,V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Mediterranean-Seafood. Spcls: Ocean crab delight, *steak Diane, broiled veal chop sauteed with mushrooms.* Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4-midnight. Private parties for 100. Pianist Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun to midnight. **(M-E)** AE, MC.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill *mayonnaise, shrimp sarava, shrimp chuchu, pineapple* surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun to 10. *Also* **2444 Broadway, bet. 90th-91st Sts.**, 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Sat. eves., & Br Sun. Private parties for 30-150. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. **(M)** AE,MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5-1. Complete

D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHARLIE MOM—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables, fried ice cream. Res. sug. L Mon.-Fri. noon-3. Dim Sum Br Sat.-Sun. noon-4. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 2 a.m. Private parties for 60. Also **464 Sixth Ave., bet. 11th-12th Sts.,** 807-8585. **(I)** AE, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French-Country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.-Fri. 9-11. Br Sat.-Sun. 9-5. L Mon.-Fri. noon-6. D daily 6-1 a.m. Private parties for 30-45. Ent. **(I-M)** AE, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.-Fri. 11-3. D Mon.-Thurs. 3-midnight, Fri. to 1 a.m., Sat. noon-1 a.m., Sun. 1-midnight. **(M)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Tues. 5-11, Wed.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11-4. Pre-theater D 5-7. **(M)** AE, CB, DC, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-4. D daily 5:30-midnight. Late night S. **(M)** AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. **(M)** AE, CB, DC, MC, V.

KIKUSUI—7 W. 8th St., 674-2718. Casual. Japanese. Spcl: sushi. D daily 5-midnight. **(M)** AE.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M) AE, CB, DC, MC,V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M) AE, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open Mon.,Wed.-Sun. noon-11 p.m. Closed Tues. **(M)** AE, CB, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Roquefort beignets with apple puree, Florida grouper with black beans, breast of chicken with two mustards, creme caramel. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

SIDO—305 Avenue of the Americas, nr. Bleecker St., 242-5959. Casual. Mediterranean. Spcls: Sido mazza, couscous, seafood. Res. sug. L Mon.-Fri. 11:30-3. D daily 5 - midnight. Private parties for 60. **(I-M)** AE, MC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE,DC.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: lump Maryland crab imperial, baby rack of lamb, Pacific salmon, banana Foster. Res. sug. Br Sun. noon-4. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Murray Grand Tues.-Sat. Closed Mon. **(M)** AE, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. **(M)** AE, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M) AE, CB, DC, MC, V.**

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M) AE, DC, MC, V.**

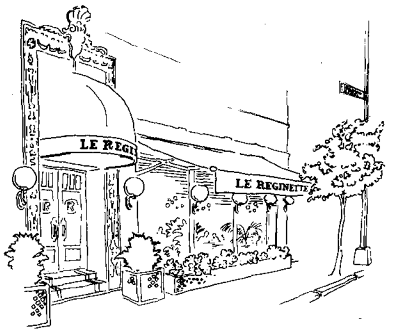
FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

IL GALLETTO—120 E. 34th St., 889-1990. Casual. Northern-Italian. Spcls: angel hair primavera, pollo



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IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.-Sat. noon-2 a.m., Sun. noon-midnight. Spcl. pre-theater D. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties for 50. Closed Sun. **(E)** AE, CB, DC.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced rate parking in bldg. **(I-M)** AE, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

SCHEHEREZADE—344 Lexington Ave., bet. 39th-40th Sts., 661-7771. Casual. French-Middle Eastern. Spcls: shish kabob, rack of lamb, breast of chicken with basil and artichokes, shrimp scampi. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. 5-midnight, Sun. noon-7. **(M)** AE,MC,V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sat. & Sun. thru Aug. **(I-M)** AE, MC, V.

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. **(I)** AE, CB, DC, MC, V.

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Private parties for 40. Ent. Tues.-Sat. from 8:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. **(M)** AE, CB, DC, MC, V.

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.-Fri. noon-3. D daily 6:30-midnight. **(M) AE, DC, MC, V.**

MURANO—207 W. 36th St., 695-5220. Casual. Northern Italian. Spcls: cappellini with seafood, veal Murano, scampi. Res. nec. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 5-10, Sat. 6-11. Ent. Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International-Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15-700. Dancing. **(E)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M) AE, CB, DC, MC, V.**

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I-M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 & Sun. Br. AE, CB, DC, MC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 6-11. Closed Sun. **(E)** AE, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecote Cafe de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. **(M)** AE, MC, V.

CAFE 212—212 E. 52nd St., 486-0212. Casual. Japanese-Continental. Spcls: veal saute 212, negimayaki, sushi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat.-Sun. 5:30-10. Private parties for 10-45. **(M)** AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. **(I)** AE, CB, DC, MC, V.

DDL BISTRO—725 Fifth Ave., bet. 56th-57th Sts., 832-1555. Casual. Northern Italian. Spcls: carpaccio, veal Milanese, verdura. Res. sug. L daily noon-3:30. Private parties every evening. **(M)** AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental-Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. to 11. L daily noon-3. D daily 6-midnight. **(M) Drake Bar:** L daily 11:30-2. Cocktails 11:30 a.m.-2 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GOLDEN PALACE—835 Second Ave., bet. 44th & 45th Sts., 697-1515. Casual. Szechuan. Spcls: lotus cornish game hen, surf and turf szechuan, szechuan and hunan taste. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-11, Sat.-Sun. from 12:30. Private parties 4-30. Free D parking from 5. **(I-M)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m. - 11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pre-theatre D 5:30-7:30. Pianist Tues.-Sat. Free parking after 5. Closed Sun. **(M) AE, CB, DC, MC, V.**

JAVA HOUSE—201 E. 45th St., 286-1872. Casual. Indonesian. Spcls: Indonesian rijsttafel, satay, nasi goreng. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-5. D Sun.-Fri. 5-11, Sat. to midnight. **(M)** CB, DC, MC, V.

JOYCE'S—948 Second Ave., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb. lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, filet of venison with red cabbage & chestnuts, sweetbreads with goose liver. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(E)** AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. **(E)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M) AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan-Hunan-Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon-3. D daily 3-10. Private parties for 10. **(I-M)** AE, DC, MC, V.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. **(M) Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Tues.-Fri. noon-3. D Tues.-Fri. 5-11, Sat. from 4:30. Closed Sun. & Mon. **(M)** AE, CB, DC.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. Closed Sun. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Summer garden. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle-American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon-Sat. 11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese-Steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight, Sun. 5-11. Also **120 E. 56th St.,** 593-1627. **(M)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M) AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5-midnight. Private parties for 15-60. **(M)** AE, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard *buerre blanc, fresh fish daily. Res. sug. Open Mon.-*Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. (M) AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. (M) AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish-Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.-Fri. noon-11 p.m., Sat.-Sun. 1-11. (I-M) AE, CB, DC, MC, V.

EL TAQUITO—402 W. 44th St., 765-1737. Casual. Mexican. Spcls: lamb tacos, enchilladas. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. (I) No Credit Cards.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 997-9494. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. (M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. (I-M) AE, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. (I) AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.-1 a.m. Br Sun. 11:30-3. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CREPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crepes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, CB, DC, MC, V.

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. (I-M) AE, CB, DC, MC, V.

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Northern Italian. Spcls: sorbetto vario, grigliato misto, cappellini primavera. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE.

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Private parties for 10-200. Free parking from 6-midnight. Closed Sun. Also **La Veranda**—60 E. 54th St., 758-5560. (M) AE, CB, DC, MC, V.

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. (M) AE, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M). **Rainbow Grill:** Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. (M) AE, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. *Spcls: whole gingered fish, swordfish broiled over* mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. 11:45-3. D daily 5-11. Pre-theater D 5-6:30 with free parking. (M) AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

SIAM INN—916 Eighth Ave., bet. 54th-55th Sts., 489-5237. Casual. Thai. Spcls: Siam Inn chicken, sauteed whole fish with spicy sauce, duck with tamarind & curry sauce, poached salmon with green curry. Res. sug. L Mon.-Fri. noon-3. D daily 5-11:30. (I) AE, DC.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe**—240 Columbus Ave. at 71st St., 595-8599. (M) AE, CB, DC, MC, V.

57th-60th Streets

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I) AE, DC.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. (M) AE, CB, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh *pasta with lobster and basil, lamb chops old French* style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. (M) AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11:30-3. D Mon., Thurs. 5:30-7:30. High *tea Mon.-Fri. 3-5. Closed Sun. (M)* AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. (M-E) **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. (M-E) **Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-noon. L Mon.-Sat. noon-2:30. Br Sun 11-2:45. Tea Mon.-Fri. 3:30-8, Sat.-Sun. from 4. "After 8": Mon.-Fri. 8- 1 a.m., Sat. to 2 a.m., Sun. to midnight. (E) **Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le qua*drillé de Charolais aux quatre herbes. Res. nec.* D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. (M) AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L daily 11:45-3:30. D daily 5-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-12:30 a.m., Sat. to 1:30 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SANDRO'S—420 E. 59th St., 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, zampone with polenta, lamb chops with balsamic vinegar. Res. sug. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TUCANO —333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: caille au foie gras en croute, turbot poche aux agrumes, magret de canard aux baies roses. Res. nec. D Mon.-Sat. 7:30-1 a.m. Private parties for 36. Complete D. Closed Sun. (E) AE, CB, DC.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 2 a.m. **(I-M)** AE, CB, DC, MC, V.

Above 60th Street, East Side

ABE'S STEAKHOUSE—1290 Third Ave., at 74th St., 861-6600. Dress opt. American. Spcls: USDA prime steak, chops, fresh seafood. Res. sug. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11, Sun. to 10. Pianist Tues.-Sat.**(M)** AE,DC.

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L Mon.-Sat. noon-6. D daily 6-11. S daily 11-2 a.m. Br Sun. 11-6. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMERS—1651 Third Ave., at 92nd St., 831-8301. Casual. American-Continental. Spcls: Caesar salad, raspberry duck, chicken pot-pie. Res. sug. D only Mon.-Sat. 5-11. Private parties for 25-65. Closed Sun. **(M)** AE, CB, DC, MC, V.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potatoe salad. Res. sug. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** AE, DC, MC, V.

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, DC, MC, V.

CAMPAGNOLA—1382 First Ave., at 74th St., 861-1102. Dress opt. Northern Italian. Spcls: bronzino, double-cut veal chop, veal Milanese. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-midnight. **(M)** AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.**(M-E)** AE, CB, DC, MC, V.

FERRANTE—1294 Third Ave., bet. 74th-75th Sts., 535-3416. Dress opt. Italian. Spcls: chicken Savoy, homemade pasta, veal cardinale. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-midnight, Sat. to 1 a.m. Private parties for 35. Pianist nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

GRAND CRU—1160 First Ave., bet. 63rd-64th Sts., 759-8009/8010. Casual. French. Spcls: escargots a la facon de chef, steak aux escargots, paupiette de sole chartreuse, le saumon aux poivres grille beurre blanc. Champagne bar. Res. sug. D only Tues.-Sat. 4:30-2 a.m., Sun.-Mon. to midnight. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

HENRY'S 90TH STREET CAFE—1733 First Ave., at 90th St., 831-6615. Casual. American. Spcls: buffalo chicken wings, veal Valdostano, grilled pork chops rosemary, barbecued ribs & chicken. Br Sat.-Sun. noon-4. D Mon.-Fri. 5-midnight, Sat.-Sun. 4-1 a.m. Pianist Wed.-Sun. from 9 p.m. **(I)** AE, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanguette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American-Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. Private parties. Outdoor garden. **(M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Prix fixe Br Sat.-Sun. 11:30-4. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, charcoal grilled swordfish, chicken pot-pie, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. After theater D Mon.-Thurs. 10:30-12:30. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental-French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30, Sun. to 3:30. D daily 6-10:30. S from 10:30. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

TRUFFLES—696 Madison Ave., bet. 62nd-63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30-5. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ARPEGGIO—35 W. 64th St., 724-0103. Dress opt. Continental-Seafood. Spcls: veal Oscar, chicken champagne, seafood francese. Res. sug. L Mon.-Fri. 11:30-3:30. Br Sat.-Sun. 11:30-3:30. D daily 3:30-12:30. Private parties for 10-100. **(M)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7-11:30. L daily 11:30-4. D daily 4-midnight. **(M)** AE, CB, DC, MC, V.

HISAE'S WEST—20 W. 72nd St., 787-5656. Casual. Japanese-Continental. Spcls: steamed mussels with garlic and tomato, brown rice sushi, mixed vegetables topped with melted cheese, roast L.I. duckling with Grande Marnier sauce, flourless chocolate hazelnut cake. Res. sug. D only Mon.-Sat. 5-midnight, Sun. 4-11. Private parties for 35. **(M)** AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. **(M)** AE, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L daily noon-3. D daily 3-midnight. Private parties for 20-75. **(M)** AE, CB, DC, MC, V.

SENIOR'S—37-52 Nostrand Ave., at Ave. Y, 718-743-5700. Casual. American. Spcls: fresh fish, mushk steak, roast duck with orange sauce. L Mon.-Fri. 11-4. Br Sat.-Sun. 10-3. D daily 4-10. Private parties for 25-200. **(I-M)** AE, MC, V.

Queens

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck,** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, L.I.C., 718-392-4055. Dress opt. Continental. Spcls: feuillete fruit de mer, pheasant sautee with port wine and shallots, broiled veal chop with morel sauce. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight, Sun. 5-11. Br Sun. noon-3. Ent. nightly. **(M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, nightly 6:30-11:30. Mon.-Tues., Hortencio & Co. Wed.-Thurs., Ronaldo & Co. Fri.-Sat., Raquel Lima. Sun., Velma Richter. AE,CB,DC.

BLUE NOTE—131 W. 3rd St., 475-8592. 5/29-6/3, Stanley Turrentine. 6/4-9, Freddie Hubbard. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 6/1, Elayne Boosler. 6/7,8, P.F. Sloan. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. Thru 6/1, Barry Harris. 6/3-8, Bill Mays with Ron McClure. Sets from 9:45. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 5/29, Brazilian jazz with Cristina Joy & George Andre. 5/30, Bob Cunningham & Bross Townsend. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon. & Tues., Ed Polcer's Midtown North. Wed.-Sat., Balaban & Cats. 6/2, Widespread Jazz Orchestra. Music from 8:30. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 6/2, Herbie Mann. Nightly at 9 & 11 with extra shows on Fri.-Sat. at 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 5/29, Salem 66; Yo La Tango. 5/30, New York Songwriters Showcase. 5/31, Ben Vaughn Combo; The Last Roundup. 6/1, Charlie King; Judy Gorman-Jacobs. 6/2, James Harper; Sandy Levine; Kevin Sweeney; Bill Clark. *No credit cards.*

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 5/29,30, Andy Laverne and Steve Laspina. 5/31,6/1, Brian Torff Trio. 6/2,3, Bob Cunningham with Bross Townsend. 6/4-6, Vladimir Shafranov with Ray Drummond. **Upstairs:** 5/30 at 10:30, Gail Wynter with Corky Hale. 5/31 at 8:30, Pinko Comedy Review-'The Artist in Spite of Himself'. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Wed.-Sun. 10-3 a.m., Attila Zoller Trio. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. Sun., 5-10, singer-pianist Brooks Kerr. Mon.-Fri., 5-10, singer-pianist Sorrow Astrasa. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Don Friedman plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. Thru 6/1, pianist Cedar Walton with Ron Carter on bass. 6/4-8, pianist Roland Hanna. Music Tues.-Sat. from 10 p.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. Thru 6/2, Barney Kessel and Herb Ellis. 6/3, Toshiko Akiyoshi's New York Jazz Orchestra featuring Lew Tabackin. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 6/29, 'Milt Hinton's 75th Birthday Jazz Party,' featuring Milt Hinton, Bobby Rosengarden, Derek Smith and many more, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. AE,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Duo play every Wed.-Sat. from 9-2 a.m. AE,CB,DC,MC,V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar-Continental restaurant. 5/29, Nina Menge. 5/30, Wendy Luck. 5/31, Phoebe Legere. 6/1, Dorothy Stallworth. 6/2,3, Lucy Galliher. 6/4, Nina Sheldon. 6/5, The Staurday Night Stompers. Music from 9:30. AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Mon. & Wed., Robert Sheer Jazz Duo. Tues., singer-pianist Artur Santana. Thurs., Danny Mixon and Lyle Atkinson Jazz Duo. Sun., jazz-pianist Edward Marks. Music from 9 p.m. AE, MC, V.

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Every Wed. at 8:30, singer Cathy Chamberlain with Howie Wyeth on piano. Thurs., pianist Carolina Shout. Fri., pianist Howie Wyeth with Danny Kane on guitar. Sat., pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Music from 9 p.m. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 5/30,31, The Ramones. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 5/29, Diane Ponzio; Daybreakers; Wayfarers. 5/30, Zecca; 212; The Goods. 5/31, Johnny Sparrow; Limits; Dark Sarcasm. 6/1, I Witness; Get Lost. 6/2, Nilo. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. Thru 6/2, Craig Haris All Stars. 6/4-9, Doc Cheatham's 80th Birthday Celebration. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. Thru 6/2, singer Cissy Houston, who has received gold and platinum awards over the past ent years, performs, Tues.-Sat. at 9 & 11. AE,DC,MC,V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 6/3, Willie Colon and his Orchestra; Luis 'Perico' Ortiz and his Orchestra with jazz soloist Chico Freeman. Music from 9 p.m. **Terrace:** Stanley Cowell and Reggie Workman nightly, except Mon, from 9:30 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 6/2, Tommy Flanagan with George Mraz and Art Taylor. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 5/29-6/2, The Duke's Men with Joe Temperley, Norris Turney, Haywood Henry, Art Baron, Ronny Cole, Arvel Shaw, Aaron Bell and Milt Grayson. 6/3, The Walter Boden Trio. 6/4-8, The George Kelly Jazz Sultans. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 5/28-6/1, pianist Ben Aronov with Jay Leonhart on bass. 6/2, guitarist Gene Bertoncini with Michael Moore on bass. 6/3, pianist Jim Roberts with Brian Torff on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 5/29-31, James Brown. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 5/28-6/2, comedian Richard Lewis, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for standup comics and singers. Sun.-Thurs. the fun starts at 9, Fri.-Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. 5/29,30, comedian Jackie Mason. 5/31-6/1, Bob Nelson, Richie Gold, Gary DeLena, Danny Curtis. Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, King & Mande, Sun.-Thurs. 8-4 a.m., Fri. & Sat. two shows at 8 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sat. from 8 p.m. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., Marian Paige and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Jo Monte and singer Pamela Smith. Thurs., magician Devlin and comedian Terry Day. Fri., magicians Eric Decamps and Jo Monte. Sat., magicians Imam and Eric Decamps. Shows Tues.-Thurs. at 9:30, Fri. & Sat. at 9 & 11:30. AE,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

CLUB A—333 E. 60th St., 308-2333. Bistro dining and lively disco dancing nightly 10-4 a.m., (bistro closed Mon.) AE, CB, DC.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 6/8, singer-pianist Glen Covington and his Trio, alternating with singer-pianist Tommy Furtado. Nightly except Sun., at 10 p.m., midnight and 2 a.m. AE,CB,DC.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 5/29,30, Rubin Blades. 5/31, Mikata - Afro-Carib Funk. AE,V.

VISAGE—610 W. 56th St., 247-0612. New York's newest disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m. AE, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie sings every Wed.-Sat. at 6:30... Collins and Friedman, Wed.-Sat. at 9....Thurs.-Sat. at 11, *Cleo Lieberman's All Girl Revue.* AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Panache*, produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9, followed by the spirited music of Greece with Mimis Plessas, Dimitri Tamposis, and Cleo Kotroni, Tues.-Sun. at 11:30 & 1:30. Pianist Ingrid Neilson plays Mon.-Fri. 5-8. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only*, an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 6/1, Sheila Smith Mon.-Thurs. at 8:30, followed by Amanda McBroom Tues.-Thurs. at 11, Fri.-Sat. at midnight. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985*, a musical comedy revue by Gerard Alessandrini starring Fred Barton, Davis Gaines, Herndon Lackey, Nora Mae Lyng and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE,CB,DC,MC,V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. Thru 6/8, Tony Martin celebrates his 45th Anniversary in show business, Tues.-Thurs. at 10, Fri.-Sat. at 9 & 11. AE,CB,DC,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 6/30, Panama Francis and the 'Savoy Sultans,' play for dancing, nightly except Mon. AE,CB,DC,MC,V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 6/29, Julie Wilson performs a cavalcade of cabaret songs, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 6/29, singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. at 10 & midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Thru 6/29, Barbara Carroll plays Tues.-Sat. at 10 p.m. AE,CB,DC,MC,V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Paul Roth, Tues.-Sat. 5-1 a.m. Pianist Earl Rose plays Mon. 5-1 a.m. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **Barclay Terrace:** Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

REGENCY—540 Park Ave., at 61st St.,759-4100. **Regency Lounge:** Pianist Tommy Furtado plays every Mon.-Fri. from 5:30-7:30, Keith Ingram takes over at 7:30 til 1:30. AE,CB,DC,MC,V.

SHERRY NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE,DC,MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.-Sat. from 7:30. Marcy Stein sings & plays Mon.-Tues. AE,DC,MC,V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Wayne Lanchester Mon.-Wed. from 6 p.m. Sammy Goldstein plays Thurs.-Sat. from 7:30. AE,CB,DC,MC,V.

WATER'S EDGE—44th Drive & the East River, L.I.C., 718-392-4055. Restaurant with international fare. Singer Millie Kaiserman and pianist Bill Halsey, Tues.-Sun. from 9:30 p.m. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Donald Coren alternates with Rick Jensen every Tues.-Sat. from 8-1 a.m. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Effie Jansen, Tues.-Sat. 9-1 a.m. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 5/29,30, Julie Kurnitz; Kitty Kane. 5/31, Jenifer Lewis. 6/1, Julie Kurnitz; John Hererra. 6/2, Loretta Devine; Nan Mason. 6/3, Janis Pettit; Schiffman & Vance; Vanessa Campbell.6/4, Bronwyn Rucker; Tonya Pinkins. Shows at 8:30 & 11. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Sun., Jane Jarvis. Mon., Dick Hyman. Thru 6/8, Ralph Sutton. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

JOLSONS—400 W. 42nd St., 564-0004. Continental-American restaurant featuring singer-pianist Katherine Sylvestri every Mon.-Wed. 7-midnight, Scott Berry takes over Thurs.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. AE,MC,V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE,CB,DC,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Thurs. from 7. Bryon Sommers takes over on Fri. & Sat. AE,CB,DC,MC,V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.-Sat. 11:30 to closing. AE,DC.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE,CB,DC,MC,V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 5/29, Alan Rosenthal. 5/30-6/2, Charles Blenzig. 6/3-5, Richard Shulman. Nightly 7:30-1:30 a.m. AE,CB,DC,MC,V.

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RADIO HIGHLIGHTS

Wed., May 29

3:00/WNCN—Beethoven: Ruins of Athens, Op. 113: Turkish March; **Saint-Saens:** Sym #3 in c, Op. 78, "Organ"; **Lully-Hotteterre:** Marche des Fusilliez.

WNYC—Rieti: Dance Variations; **Sessions:** Sym #3.

4:04/WQXR-AM/FM—Ravel: La Valse; **Handel:** Harp Cto in B-Flat, Op. 4, #6; **Bazzini:** Dance of the Goblins (La Ronde de Lutins, Op. 25).

5:00/WNCN—Schubert: Qt #12 in c, "Quartettsatz"; **Gershwin:** Rhapsody in Blue; **Vivaldi:** Cto for Oboe in a, Op. 39, #2.

6:00/WNCN—Offenbach: La Perichole: Highlights; **Handel:** Trio Sonata for 2 Oboes #1 in B-Flat; **Liszt:** Annees de pelerinage, #3: Les Jeux d'eaux a la Villa d'Este.

7:00/WNYC—Saint-Saens: Sym in F, "Urbs Roma"; **Chopin:** Etudes.

7:03/WQXR-AM/FM—Satie: Gymnopedies, #1 & #3; **M. Haydn:** Sym #41 in F; **Chopin:** Polonaise #5 in f-sharp, Op. 44.

8:00/WNCN—Haydn: Piano Trio in g; **Bach:** Chorale Prelude, "In dir ist Freude."

WNYC—Brooklyn Academy of Music Chamber Music. Emerson String Quartet. **Ravel:** Gaspard de la Nuit; Qt in F; **Schumann:** Qnt in E-Flat for Piano & Strings, Op. 44.

8:06/WQXR-AM/FM—Beethoven: Egmont: Ov; **Brahms:** Alto Rhapsody, Op. 53; **Stravinsky:** Sym in Three Movements.

9:00/WNCN—*Various:* Songs and Dances of Cervantes' Time; ***Schumann:*** Papillons, Op. 2; **D. Scarlatti:** Sonatas for Harpsichord.

9:06/WQXR-AM/FM—McGraw-Hill "Young Artists Showcase" with host Robert Sherman.

10:00/WNYC—Meet-the-Composer. Ellen Taaffe Zwilich.

Thurs., May 30

3:00/WNCN—Mozart: Sym #41 in C, "Jupiter"; **Goetz:** Easy Pieces for Violin & Piano, Op. 2.

WNYC—Penderecki: St. Luke Passion; **Messiaen:** Organ Works.

4:04/WQXR-AM/FM—Zipoli: Suite in F; **Dukas:** The Sorcerer's Apprentice; **Beethoven:** Rondo in C, Op. 51, #1.

5:00/WNCN—Holst: Suite in E-Flat, Op. 28, #1; **Mozart:** Sym #23 in D; **Schumann:** Three Romances, Op. 22.

6:00/WNCN—Various: Hymns and Anthems (Early American); **Bach:** Cto for Violin & Oboe in d; **Milhaud:** Scaramouche: Suite for 2 Pianos.

7:00/WNYC—New Jersey Symphony Orchestra. **Wagner:** Ov, Die Meistersinger; **Bartok:** Miraculous Mandarin Suite.

7:03/WQXR-AM/FM—*Tartini:* Flute Cto #1 in D; **Mozart:** Rondo in a; **Lehar:** Gold and Silver Waltz.

8:00/WNYC—Van Cliburn International Piano Competition. Live program, from Fort Worth, of performances by the finalists. Each finalist will perform two concertos with the Fort Worth Chamber and Symphony Orchestras, conducted by Stanislaw Skrowaczewski.

8:06/WQXR-AM/FM—Biber: Serenade in C; **Chopin:** Piano Cto #2 in f.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. With violist Thomas Riebl, cellist Nathaniel Rosen, the Juilliard String Quartet. **Brahms:** Sextet #2 in G, Op. 36.

Fri., May 31

3:00/WNCN—Rameau: Concert en Sextuor #2 in G; **Ravel:** Bolero; **Mozart:** Divertimento #13 in F.

WNYC—Dlugozewski: Fire, Fragile, Flight; **Feldman:** Rothko Chapel; **Kirchner:** String Qt #3.

4:04/WQXR-AM/FM—Godowsky: Symphonic Metamorphosis on Themes from Johann Strauss's "Artist's Life"; **Fasch:** Cto for 2 Horns in F; **Tchaikovsky:** Suite #2 in C: Scherzo burlesque.

5:00/WNCN—Mussorgsky: Sonata for Piano, Four Hands; **Vivaldi:** Sonata for Lute & Continuo in C; **Rossini:** La Gazza Ladra: Ov.

6:00/WNCN—C. P. E. Bach: *Sym #3 in F;* **Borodin:** Prince Igor: Ov.

7:00/WNYC—The Opera Box. Opera and the history of singing in the 20th century.

7:03/WQXR-AM/FM—Bach: Cto in d for 2 Violins & Orch; **Warlock:** Capriol Suite; **Schubert:** Impromptu in G-Flat, Op. 90, #3.

8:00/WNCN—Mancini: Sonata for Recorder in e; **Rossini:** La Boutique Fantasque: Ballet Suite.

WNYC—Van Cliburn International Piano Competition. See 5/30 at 8.

8:06/WQXR-AM/FM—*Wagner:* *Tannhauser: Ov;* **Mozart:** Sym #41 in C, "Jupiter."

9:00/WNCN—Chicago Symphony Special. Erich Leinsdorf, conductor. **Bach:** Orch Suite #1; Brandenburg Cto #1; Choral Prelude: Schmucke dich, o liebe Seele.

Sat., June 1

10:00 a.m./WNCN—Mozart: German Dances; **Copland:** Rodeo: 4 Dance Episodes; **Handel:** Sonata for Flute & Continuo.

WNYC—*Bach:* Violin Sonata in E; **Webern:** Piano Variations, Op. 27.

10:04 a.m./WQXR-AM/FM—Boyce: Sym #7 in B-Flat; **Bruch:** Cto in e for Clarinet, Viola & Orch, Op. 88.

11:00 a.m./WNCN—Smetana: Richard III; **Tchaikovsky:** Suite #4, Op. 61, "Mozartiana."

11:05 a.m./WQXR-AM/FM—Sacchini: La *Contadina in Corte: Ov;* **Beethoven:** Sym #2 in D, Op. 36; **Holst:** The Planets: "Mercury, the Winged Messenger."

12:00/WNYC—Library of Congress Chamber Music. Phyllis Bryn Julson, soprano and James Tocco, pianist. An all-Griffes program. Three Tone Pictures for Piano Solo, Op. 5; Four German Songs; Roman Sketches for Piano Solo, Op. 7.

1:04/WQXR-AM/FM—Lyric Opera of Chicago. **R. Strauss:** Die Frau Ohne Schatten (Marton, Johns, Zschau, Nimsgern, Dunn/Janowski).

2:00/WNCN—Handel: Cto Grosso in F, Op. 3, #4b; **Britten:** Young Person's Guide to the Orch, Op. 34.

3:00/WNYC—New Sounds. **Budd/Eno:** The Pearl; **Phillips:** Beauty and the Beast; Field of Eternity.

5:00/WNCN—Haydn: Piano Trio in E-Flat; **Vivaldi:** Cto for Flute in c.

6:04/WQXR-AM/FM—R. Strauss: Serenade in E-Flat; **Mozart:** Violin Cto #2 in D; **Bax:** Summer Music.

7:00/WNCN—Anniversary Concert. Michael Glinka. Spanish Ov #1, "Jota Aragonesa"; Variations on a Theme by Mozart; Russlan and Ludmila: Farlaf's Rondo; Trio Pathetique for Violin, Cello & Piano.

8:00/WNCN—Artist's Image. Klaus Tennstedt, conductor. **Schumann:** Konzertstuck for 4 Horns & Orch & Orch in F, Op. 86; **Mahler:** Sym #10: Adagio.

WNYC—Van Cliburn Competition. See 5/30 at 8.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the International Singing Competition, "Giuseppe Borgatti," in Cento, Ferrara, Italy.

WNCN—Saturday Night Opera. **Wagner:** Das Rheingold (Flagstad, Watson, Svanholm, Kmentt, Wachter, Neidlinger, London, Vienna Phila Orch/Solti).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Charles Dutoit, *conductor.* With pianist Krystian Zimerman. **Verdi:** La Forza del Del Destino: Ov; **Beethoven:** Piano Cto #4 in G, Op. 58; **Berlioz:** *Symphonie Fantastique,* Op. 14.

9:30/WKCR—Magda Olivero Celebration. Stefan Zucker, host. **Cilea:** Adriana Lecouvreur (Olivero).

Sun., June 2

9:04 a.m./WQXR-AM/FM—Haydn: Violin Cto #1 in C; **Telemann:** Don Quichotte Suite.

10:00 a.m./WNCN—Classic Guitar. **D. Scarlatti:** Sonata in e; **Carulli:** Cto for Guitar in A; **Paganini:** Sonata Concertata for Violin & Guitar in A; **Boccherini:** Guitar Qnt in E.

WNYC—Bach: Selections from The Well-Tempered Clavier, Book I; **Beethoven:** Sonata #32, Op. 111.

11:00 a.m./WNCN—Schubert: Minuets & Trios for Strings; **Bononcini:** Sinfonia #10 in D; **Bizet:** Carmen: Flower Song.

12:00/WNYC—Chamber Music Society of Lincoln Center. **Vivaldi:** Cto for Violin, Flute, Oboe, Bassoon & Harpsichord, "La Pastorella" in D; **Rachmaninoff:** Sonata for Cello & Piano in g, Op. 19.

1:00/WNCN—Chicago Symphony Orchestra. Leonard Slatkin, conductor. With violinist Christian Altenburger. **Previn:** Principals; **Goldmark:** Cto for Violin in a, Op. 28.

2:05/WQXR-AM/FM—Italy in Music with George Jellinek. Toscanini conducts Italian music.

3:00/WNCN—Handel: Suite for Harpsichord in d; **R. Strauss:** Don Juan, Op. 20; **Bach:** Art of the Fugue, #1–7.

3:04/WQXR-AM/FM—New York Philharmonic. Leonard Slatkin, conductor. With bass-baritone Jan Opalach, The American Brass Quintet, Bergen Youth Orchestra. **Rouse:** The Infernal Machine; **Beaser:** The Seven Deadly Sings, for Baritone & Orch (world premiere); **Musgrave:** Peripeteia (U.S. premiere); **Carter:** Brass Qnt.

5:00/WNCN—Schumann: Genoveva Ov, Op. 81; **J. Strauss Jr.:** Roses From the South Waltz, Op. 388; **Webern:** Passacaglia for Orch, Op. 1.

6:00/WNYC—Britten: Variations on a Theme by Frank Bridge; **Liszt:** Les Preludes.

6:05/WQXR-AM/FM—Handel: Organ Cto #4 in d, Op. 7; **Rameau:** Castor et Pollux: Suite #1.

7:00/WNCN—Anniversary Concert. Jan Peerce. **Various:** Arias; **Adler:** *Mo'os* Tzur.

8:00/WNYC—The Van Cliburn Competition. See 5/30.

8:05/WQXR-AM/FM—Wagner: Das Rheingold (Adam, Nimsgern, Schreier, Wenkel, Minton, Dresden State Orch/Janowski).

Mon., June 3

3:00/WNCN—Schubert: Impromptu in B-Flat, Op. 142, #3; **Donizetti:** L'Elisir d'Amore: Una furtiva lagrima; **Haydn:** Sym #55 in E-Flat, "Schoolmaster."

4:04/WQXR-AM/FM—Mozart: Sym #6 in F; **Beethoven:** Rondo in G, Op. 51, #2; **Grieg:** Norwegian Dance #4.

5:00/WNCN—Dvorak: Polonaise for Cello & Piano in A; **Nielsen:** Helios Ov, Op. 17.

6:00/WNCN—J. C. Bach: Oboe Qt in B-Flat; **Chopin:** Fantaisie in f, Op.49.

7:00/WNYC—Handel: Ov to Radamisto; **Ravel:** Mother Goose.

7:03/WQXR-AM/FM—Albinoni: Sinfonia in B-Flat for Strings; **Liapounov:** Rhapsody on Ukrainian Themes, for Piano & Orch.

8:00/WNYC—Bach Mondays. From Symphony Space. The St. Matthew Passion (Moyse, Humphrey, Sharp, Ripley, Auger, DeGaetani, Partridge, Sylvan, Blanche Moyse Chorale, the Singing Boys of Pennsylvania).

8:06/WQXR-AM/FM—Vivaldi: Cello Cto in G; **Stravinsky:** Petrouchka.

9:00/WNCN—Great Concerts From the Y. Recorded at the 92nd Street Y. Victoria de los Angeles, soprano, Nadine Asin, flutist, Turibio Santos, guitarist, Geoffrey Parsons, pianist.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Raymond Leppard, *conductor.* With soprano Margaret Marshall, tenors Michael Myers and David Britton, bass Willard White, Tanglewood Festival Chorus. **Handel:** *Acis* and Galatea.

Tues., June 4

3:00/WNCN—Wagner: Tannhauser: Ov & *Venusburg Music;* **Fux:** Sinfonia for Recorder, Oboe & Cello in F.

WNYC—Glass: Music in 12 Parts, Parts 1–6.

4:04/WQXR-AM/FM—Dvorak: In Nature's Realm; **Haydn:** Divertimento (Parthia) in G for Winds; **Rossini:** Tancredi: Ov.

5:00/WNCN—Telemann: Suite for 2 Horns, 2 Violins & Bass in F; **Gebauer:** Bassoon Trio in B-Flat, Op. 33, #3.

6:00/WNCN—C. Stamitz: Oboe Qt in E-Flat in E-Flat, Op. 8, #4; **Liszt:** Hungarian Rhapsody #14 in f.

7:03/WQXR-AM/FM—Haydn: Sym #26 in D (Lamentations); **Schumann:** Novellette in D, Op. 21, #5; **Bizet:** Don Procopio: Entr'acte to Act II.

8:00/WNCN—Frederick Zlotkin, cellist, live from the WNCN Performance Studio.

WNYC—Berlin Radio Symphony Orchestra. **Mahler:** Sym #3.

8:06/WQXR-AM/FM—C. P. E. Bach: Cello Cto in A; **Kodaly:** Hary Janos Suite.

9:00/WNCN—Gershwin: Second Rhapsody for Piano & Orch; **Buxtehude:** Pieces for String Orch.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Klaus Tennstedt, conductor. With soprano Benita Valente, baritone Wolfgang Brendel, Singing City Choir. **Brahms:** Ein Deutsches Requiem, Op. 45.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, May 29–31 and June 3–4

2 WCBS
212-975-4321
4 WNBC
212-664-4444
5 WNEW
212-535-1000
7 WABC
212-887-7777
9 WOR
212-764-7000
11 WPIX
212-949-1100
13 WNET
212-560-2000
21 WLIW
516-454-8866
31 WNYC
212-669-7800
H HOME BOX OFFICE
212-484-1100
U UPTOWN
212-942-7200
S SHOWTIME
212-708-1600
W WOMETCO (WHT)
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Revue
7 World News This Morning
11 Civic Programming (except Mon)
Mon/Tom and Jerry
S Tue/**Movie:** Little Boy Lost

6:30
2 **4** News
5 Fat Albert and the Cosby Kids
9 Jimmy Swaggart
11 Great Space Coaster
H Wed/My Father, My Rival
Thu/**Movie:** Tubby the Tuba
Mon/**Movie:** Toby and the Koala Bear
Tue/**Movie:** No Big Deal

6:35
H Fri/Life on Earth: The Swarming Hordes
S Thu/Little Friend

7:00
2 Morning News
4 Today
5 Bugs and Porky
7 Good Morning America
9 700 Club
11 Wed–Fri/Heathcliff
Mon–Tue/Pink Panther
S Mon/The Incredible Book Escape

7:30
5 Plastic Man
11 Scooby Doo
H Wed/Fraggle Rock
Fri/Video Jukebox
S Wed/**Movie:** Tex
Thu/**Movie:** Cat on a Hot Tin Roof (1984) (cc)
Fri/**Movie:** Benji

8:00
5 Woody Woodpecker
9 Civic Programming
11 Voltron
H Wed/Video Jukebox
Thu/**Movie:** The Sign of Four
Fri/**Movie:** The Dresser (cc)
Mon/**Movie:** Silver Dream Racer
Tue/**Movie:** Tank (cc)
S Mon/**Movie:** Grand Baby
Tue/Huey Lewis and the News "Heart of Rock and Roll"

8:30
5 Flintstones
9 Straight Talk
11 Superfriends
H Wed/**Movie:** Smokey and the Bandit Part 3

9:00
2 All New Let's Make a Deal
4 Donahue
5 Brady Bunch
7 Morning Show
11 Happy Days
S Fri/Huey Lewis and the News "Heart of Rock and Roll"
Tue/Steve Martin in "Homage to Steve"
W Wed/**Movie:** Over the Brooklyn Bridge
Thu/**Movie:** Surf II
Fri/**Movie:** This Is Spinal Tap
Mon/**Movie:** Doctor Detroit
Tue/**Movie:** The Hotel New Hampshire

9:30
2 Anything for Money
5 Gilligan's Island
9 News
11 Laverne & Shirley
S Wed/**Movie:** Madame Bovary

10:00
2 $25,000 Pyramid
4 Facts of Life
5 I Love Lucy
9 Romper Room
11 Odd Couple
H Wed/**Movie:** Android
Thu/**Movie:** The Bounty (cc)
Fri/**Movie:** Tootsie (cc)
Mon/**Movie:** Testament (cc)
Tue/**Movie:** Jaws III
S Thu/**Movie:** Hans Christian Andersen
Fri/**Movie:** The Last Time I Saw Paris
Mon/**Movie:** Dodsworth
Tue/**Movie:** Nancy Goes to Rio

10:30
2 Press Your Luck
4 Sale of the Century
5 Make Room for Daddy
7 Comedy Take
11 Family

11:00
2 Price Is Right
4 Wheel of Fortune
5 All in the Family
7 All Star Blitz
9 Bewitched
W Wed/**Movie:** Wuthering Heights (1939)
Thu/**Movie:** Swing Shift
Fri/**Movie:** Uncommon Valor
Mon/**Movie:** All That Jazz
Tue/**Movie:** Swing Shift

11:30
4 Scrabble
5 Rituals
7 Family Feud
9 I Dream of Jeannie
11 Best Talk in Town
H Wed/**Movie:** A Midsummer Night's Sex Comedy
Mon/Ray Bradbury Theater: Marionettes, Inc.
S Wed/**Movie:** Footloose (cc)

12 NOON
2 Body Language
4 Super Password
5 Midday
7 Ryan's Hope
9 **11** News
H Fri/**Movie:** Tank (cc)
Mon/**Movie:** The Bounty (cc)
Tue/Video Jukebox
S Thu/**Movie:** WarGames (cc)
Fri/Paper Chase
Tue/**Movie:** Witches' Brew

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Loving
11 Wed/**Movie:** Up the Sandbox (1972). Barbra Streisand, David Selby.
Thu/**Movie:** Zandy's Bride (1974). Gene Hackman, Liv Ullmann.
Fri/**Movie:** For Love of Ivy (1962). Sidney Poitier, Abby Lincoln.
Mon/**Movie:** The Mountain (1956). Spencer Tracy, Robert Wagner. Brothers (?) seek airplane wreckage for different reasons. Wagner makes a good heavy.
Tue/**Movie:** The Ballad of Cable Hogue (1970). Jason Robards, Stella Stevens. Peckinpah film about down-and-out prospector who turns a water hole into a gold mine.
H Thu/Coming Attractions
Tue/**Movie:** Heart Like a Wheel
S Mon/**Movie:** Experience Preferred . . . but Not Essential

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Return of the Saint
H Wed/**Movie:** Broadway Danny Rose (cc)
Thu/Yesteryear . . . 1917
W Wed/**Movie:** Mike's Murder
Thu/**Movie:** Doctor Detroit
Fri/**Movie:** Five Fingers of Death
Mon/**Movie:** It's Alive
Tue/**Movie:** This Is Spinal Tap

1:30
2 As the World Turns
S Wed/**Movie:** Octopussy (cc)
Mon/**Movie:** Mr. Mom (cc)

2:00
4 Another World
5 News Headlines
7 One Life to Live
9 Joker's Wild
H Thu/**Movie:** Iceman
Fri/Ray Bradbury Theater: Marionettes, Inc.
S Thu/**Movie:** The Return of a Man Called Horse
Fri/**Movie:** Going in Style
Tue/**Movie:** Kelly

2:15
5 Popeye

2:30
2 Capitol
9 Tic Tac Dough
11 Mighty Mouse
H Wed/Video Jukebox
Fri/**Movie:** Smokey and the Bandit Part 3
Mon/Coming Attractions
Tue/Not *Necessarily* the News

3:00
2 Guiding Light
4 Santa Barbara
5 Inspector Gadget
7 General Hospital
9 Dating Game (except Thu)
Thu/**Baseball:** Mets vs. San Francisco Giants
11 Superfriends
H Wed/**Movie:** House of the Long Shadows
Mon/**Movie:** The Jazz Singer
Tue/**Movie:** Android
S Mon/The Incredible Book Escape
W Wed/**Movie:** Over the Brooklyn Bridge
Thu/**Movie:** Surf II
Fri/**Movie:** This Is Spinal Tap
Mon/**Movie:** Doctor Detroit
Tue/**Movie:** The Hotel New Hampshire

3:30
5 Woody Woodpecker and Bugs Bunny
9 Newlywed Game (except Thu)
11 Heathcliff

4:00
2 Rockford Files (except Tue)
Tue/CBS Schoolbreak Special
4 Love Connection
5 He-Man and the Masters of the Universe
7 Jeopardy
9 Wed/**Movie:** The Owl and the Pussycat (1970). Barbra Streisand, George Segal. Bookworm and prostitute make ends meet.
Fri/**Movie:** Jack of Diamonds (1967). George Hamilton, Joseph Cotten.
Mon/**Movie:** A Walk in the Sun (1946). Dana Andrews, Richard Conte. Men at war, universally.
Tue/**Movie:** Tobruk (1967). Rock Hudson, George Peppard.
11 Voltron
13 Sesame Street (cc)
H Thu/**Movie:** Tubby the Tuba
Fri/Video Jukebox
S Wed/The Wrong Way Kid
Fri/**Movie:** Benji
Mon/**Movie:** Grand Baby

4:05
S Thu/Little Friend
Tue/**Movie:** Little Boy Lost

4:30
4 People's Court
5 Brady Bunch
7 Divorce Court
11 Voltron
H Fri/Fraggle Rock
Tue/**Movie:** No Big Deal

5:00
2 **4** **7** News
5 Dukes of Hazzard
11 Little House on the Prairie
13 Mister Rogers' Neighborhood
H Wed/Fraggle Rock
Fri/Life on Earth: The Swarming Hordes
Mon/**Movie:** Tex
S Wed/The Flying Karamazov Brothers
Thu/**Movie:** Mystery Island
W Wed/**Movie:** Cold River
Thu/**Movie:** Cross Creek
Fri/**Movie:** The Sting II
Mon/**Movie:** Trenchcoat
Tue/**Movie:** Footloose

5:30
9 Thu/Newlywed Game
13 3-2-1 Contact (cc)
H Wed/**Movie:** Smokey and the Bandit Part 3
Thu/**Movie:** Yes, Giorgio

Evening, May 29–31 and June 3–4

Wed., May 29

6:00
2 **4** **7** News
5 Three's Company
9 Hart to Hart
11 Private Benjamin
13 New Jersey Nightly News
21 How to Play the Piano Despite Years of Lessons
31 World Chronicle. Interviews with U.N. reps about international issues.
S **Movie:** Tex

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 Magic of Oil Painting
31 City Comment

6:45
31 News From City Hall

7:00
2 **4** **7** News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 Working Women
H My Father, My Rival
W **Movie:** Wuthering Heights (1939)

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Long Island Report
31 Dr. Who. Sarah is infected by Cybermat.

8:00
2 **Special:** How to Be a Man
4 Highway to Heaven
5 PM Magazine
7 Fall Guy (cc)
9 News
11 **Baseball:** California Angels vs. Yankees

⑬ Spaceflight—The Territory Ahead (cc)
㉑ Nanny
㉛ Eye on Dance
Ⓗ *Movie: Android*
Ⓝ **Movie:** La Balance
Ⓢ **Movie:** Footloose (cc)

8:30
⑤ Carol Burnett
⑨ *Sale of the Century*
㉛ Looking East

9:00
② **TV Movie:** Arch of Triumph. Anthony Hopkins, Lesley-Anne Down. Fugitive physician and drifting beauty meet in Paris on eve of W. W. II. Play it again.
④ Facts of Life
⑤ Merv Griffin
⑦ The Barbara Walters Special. Chats with Diahann Carroll, Cher, and Raquel Welch. (cc)
⑨ **Movie:** Fantastic Voyage (1966). Stephen Boyd, Raquel Welch. Miniaturized surgical team on a trip to the brain via blood vessels, heart, inner ear. Red corpuscles look like lava lamps, thought impulses like falling stars. Neat.
⑬ Smithsonian World—A Usable Past. Among topics covered: Miriam Rothschild, member of the banking family, who became an expert on fleas.
㉑ Not the Nine O'Clock News
㉛ Heart of the Dragon
Ⓦ **Movie:** The Hotel New Hampshire

9:30
④ Sara
㉑ Butterflies
Ⓗ Ray Bradbury Theater: Marionettes, Inc.

10:00
④ St. Elsewhere
⑤ News
⑦ Hotel (cc)
⑬ Brighton Beach. A look at the Brooklyn neighborhood.
㉑ Monty Python
㉛ Mothers by Daughters
Ⓗ **Movie:** Repo Man
Ⓝ **Movie:** The Trial
Ⓢ **Movie:** Tendres Cousines

10:30
⑪ News
㉑ Only When I Laugh

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
⑬ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓦ **Movie:** The Blonde Next Door

11:30
② Magnum, P.I.
④ Tonight Show
⑤ Kojak
⑦ Nightline
⑨ Burns and Allen
⑪ *Honeymooners*
㉑ Latenight America

11:40
Ⓗ Acts of Violence
Ⓢ **Movie:** Octopussy (cc)

12 **MIDNIGHT**
⑦ Eye on Hollywood
⑨ Best of Saturday Night Live
⑪ Star Trek
⑬ Austin City Limits—Freddy Powers with Willie Nelson and Merle Haggard.
Ⓝ *Movie: Quartet*

12:30
④ David Letterman
⑤ Barretta
⑦ New $100,000 Name That Tune
Ⓦ **Movie:** Mike's Murder

12:40
② **TV Movie:** Key West (1973). Stephen Boyd, Woddy Strode.
Ⓗ **Movie:** Broadway Danny Rose (cc)

1:00
⑦ **Movie:** The 300 Spartans (1962). Richard Egan, Ralph Richardson.
⑨ The Saint
⑪ Barney Miller

1:30
④ ⑪ News
⑤ Hogan's Heroes

2:00
② News
④ Sally Jessy Raphaël
⑤ **Movie:** Theatre of Blood (1973). Vincent Price, Diana Rigg. Enraged actor drops the curtain on his critics, one by one.
⑨ *Joe Franklin*
⑪ **Movie:** Dial a Deadly Number (1975). Gary Collins.
Ⓢ **Movie:** Tex

2:10
Ⓗ **Movie:** Angel

2:30
④ Ben Casey
Ⓦ **Movie:** Over the Brooklyn Bridge

3:00
⑨ **Movie:** Frenchman's Creek (1944). Joan Fontaine, Basil Rathbone. English lady, French pirate.

3:30
④ Candid Camera
⑪ F Troop

3:45
Ⓢ **Movie:** Tendres Cousines

3:50
Ⓗ **Movie:** House of the Long Shadows

4:00
④ Here's Lucy
⑪ Abbott and Costello

4:30
④ Here's Lucy
⑪ Biography: Benito Mussolini

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

5:35
Ⓗ Video Jukebox
Ⓢ The Flying Karamazov Brothers

Thu., May 30

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Private Benjamin
⑬ New Jersey Nightly News
㉑ Rod & Reel
㉛ Why in the World

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report
㉑ Roughing It
㉛ *City Comment*
Ⓢ **Movie:** Happy Anniversary

6:45
㉛ News From City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Motorweek
Ⓦ **Movie:** Swing Shift

7:30
② Wheel of Fortune
④ Young People's Special
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ *Long Island Report*
㉛ Dr. Who
Ⓗ Coming Attractions

8:00
② Magnum, P.I.
④ Cosby Show
⑤ PM Magazine
⑦ **TV Movie:** I, Desire. David Naughton, Dorian Harewood.
⑨ News
⑪ **Baseball:** California Angels vs. Yankees
⑬ Currents
㉑ Austin City Limits—B. B. King
㉛ Return to Iwo Jima
Ⓗ **Movie:** The Bounty (cc)
Ⓝ **Movie:** La Boum
Ⓢ **Movie:** WarGames (cc)

8:30
④ Family Ties
⑤ **Special:** The Cardinal
⑨ Sale of the Century
⑬ Innovation

9:00
② **NBA:** Championship Game One
④ Cheers
⑤ Merv Griffin
⑨ **Movie:** Ice Castles (1979). Lynn-Holly Johnson, Robby Benson. Skater blinded in mid-stride.
⑬ Mystery!: The Woman in White (cc)
㉑ Country Express
㉛ Normandy to Berlin: A War to Remember. Color footage shot by director George Stevens.
Ⓦ **Movie:** Baby Doll

9:30
④ Night Court
㉑ This Old House (cc)

10:00
④ Hill Street Blues
⑤ News
⑦ 20/20 (cc)
⑬ Intercom
㉑ *Frontline (cc)*
㉛ Tony Brown's Journal
Ⓝ **Movie:** The Gift
Ⓢ Brothers (cc)

10:15
Ⓗ **Movie:** Hardbodies (cc)

10:30
⑪ News
㉛ America's Black Forum
Ⓢ Bizarre 16 (cc)

11:00
④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
⑬ MacNeil/Lehrer NewsHour
㉑ *Nightly Business Report*
㉛ Switch On Japan
Ⓢ **Movie:** The Return of a Man Called Horse
Ⓦ **Movie:** Nightlife

11:30
② News
④ Tonight Show
⑤ Kojak
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America

11:50
Ⓗ **Movie:** National Lampoon's Vacation

12 **MIDNIGHT**
② Night Heat
⑦ Eye on Hollywood
⑨ Racing From Roosevelt
⑪ *Star Trek*
⑬ Masterpiece Theatre: Strangers and Brothers (cc)
Ⓝ **Movie:** Polyester

12:30
② **Movie:** The Crimson Pirate (1952). Burt Lancaster, Nick Cravat. Grinning Lancaster dives, leaps, fights, and dresses in drag—wonderful.
④ David Letterman
⑤ Baretta
⑦ New $100,000 Name That Tune
⑨ Jackie Gleason
Ⓦ **Movie:** Doctor Detroit

1:00
⑦ **Movie:** Amelia Earhart (1976). Susan Clark, John Forsythe.
⑨ The Saint
⑪ Barney Miller
Ⓢ Rick and Bob Report

1:30
④ ⑪ News
⑤ Hogan's Heroes
Ⓢ **Movie:** The Wicked Lady

1:35
Ⓗ **Movie:** Spring Break

2:00
② News
④ *Sally Jessy Raphaël*
⑤ **Movie:** Goodbye, Mr. Chips (1939). Robert Donat, Greer Garson. Icy schoolteacher thawed by wife and pupils. Oscar to Donat.
⑨ Joe Franklin
⑪ Lifestyles of the Rich and Famous
Ⓦ **Movie:** Surf II

2:30
④ Ben Casey

3:00
⑨ **Movie:** Chicago Deadline (1949). Alan Ladd, Donna Reed.
⑪ Africa: Cry of a Continent

3:15
Ⓢ **Movie:** Tea for Three

3:20
Ⓗ **Movie:** Iceman

3:30
④ Candid Camera
Ⓦ **Movie:** Joysticks

4:00
④ Here's Lucy
⑪ Abbott and Costello

4:30
④ Here's Lucy
⑪ Biography: Chester Nimitz

4:40
Ⓢ Little Friend

5:00
④ Here's Lucy
⑨ News
⑪ It's Your Business

5:05
Ⓗ **Movie:** National Lampoon's Class Reunion

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ *Joe Franklin*
⑪ News
Ⓢ **Movie:** Hans Christian Andersen

Fri., May 31

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Private Benjamin
⑬ New Jersey Nightly News
㉑ Motorweek
㉛ Tony Brown's Journal
Ⓗ **Movie:** The Dresser
Ⓢ Paper Chase

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report
㉑ Victory Garden
㉛ City Comment

6:45
㉛ News From City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Why in the World
Ⓦ **Movie:** Running Brave

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Long Island Report
㉛ Dr. Who

8:00
② AfterMASH
④ V
⑤ **Special:** Star Search Junior
⑦ Webster (cc)
⑨ News
⑪ **Baseball:** Seattle Mariners vs. Yankees
⑬ Washington Week in Review
㉑ Nature (cc)
㉛ Masterpiece Theatre: Strangers and Brothers
Ⓗ **Movie:** Blue Thunder (cc)
Ⓝ **Movie:** The Milky Way
Ⓢ **Movie:** Baby, It's You

8:30
② *AfterMASH*
⑦ Ripley's Believe It or Not!
⑨ Sale of the Century
⑬ Wall $treet Week

9:00
② **TV Movie:** Listen to Your Heart. Kate Jackson, Tim Matheson. Lovers making it work at work.
⑦ Benson (cc)
⑨ Hawaii Five-O
⑬ The Shakespeare Plays—*Love's Labour's Lost* (cc)
㉑ **Movie:** Stage Door Canteen (1943). Cheryl Walker, William Terry. More stars than there are in the heavens.
㉛ Canadian *Establishment*
Ⓦ **Movie:** Uncommon Valor

9:30
⑦ People Do the Craziest *Things*

10:00
④ Miami Vice
⑤ News
⑦ Matt Houston (cc)
⑨ **Baseball:** Mets vs. San Diego Padres
㉛ Home of the Brave
Ⓗ *Movie: Tootsie (cc)*
Ⓝ **Movie:** Repo Man
Ⓢ Huey Lewis and the News "Heart of Rock and Roll"

10:30
⑪ News

11:00
② ④ ⑦ News
⑤ Taxi
⑪ Odd Couple
⑬ **Movie:** A Star Is Born (1937). Fredric March, Janet Gaynor. The original, from script co-written by Dorothy Parker.
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓢ **Movie:** Going in Style
Ⓦ **Movie:** Amanda by Night

11:30
② **Movie:** The Stalking Moon (1968). Gregory Peck, Eva Marie Saint.
④ Tonight Show
⑤ Kojak
⑦ Nightline
⑪ Honeymooners
㉑ Latenight America

12 **MIDNIGHT**
⑦ ABC Rocks
⑪ Star Trek
Ⓗ Ray Bradbury Theater: Marionettes, Inc.
Ⓝ **Movie:** Carmen

12:15
Ⓦ **Movie:** Pandora's Mirror

12:30
④ Friday Night Videos
⑤ Baretta
⑦ New York Hot Tracks
⑨ News
Ⓗ **Movie:** Tank (cc)

12:45
Ⓢ *Movie: Flashdance (cc)*

1:00
⑨ The Saint
⑪ Barney Miller

1:30
② Record Guide
⑤ America's Top Ten
⑪ News
Ⓦ **Movie:** Five Fingers of Death

2:00
② **TV Movie:** Ladies of Crime (1971). David Janssen, Martha Hyer.
④ News
⑤ **Movie:** The Curse of Frankenstein (1957). Peter Cushing, Christopher Lee.
⑦ **Movie:** Escape From the Planet of the Apes (1971). Roddy McDowell, Kim Hunter. Apes from the year 3955 in L.A.
⑨ Joe Franklin
⑪ Solid Gold

2:30
④ Sally Jessy Raphaël
Ⓗ **Movie:** The Changeling

🅢 **Movie:** Psycho II

3:00
❹ Music City USA
❾ **Movie:** Here Come the Waves (1944). Bing Crosby, Betty Hutton.
⓫ Kung Fu
🅦 **Movie:** This Is Spinal Tap

3:30
❹ Ben Casey

3:35
❺ **TV Movie:** The Power Within (1979). Art Hindle, Edward Binns.

3:55
❼ New $100,000 Name That Tune

4:00
⓫ Abbott and Costello

4:16
❷ Newsmakers

4:25
🅗 **Movie:** Blue Thunder (cc)

4:30
❹ Hit City
⓫ Biography: George S. Patton
🅢 **Movie:** The Beastmaster

4:46
❷ **Movie:** Steps (1976). Irene Papas, Umberto Orsini.

5:00
❹ Candid Camera
❾ News
⓫ Insight

5:30
❹ Here's Lucy
❾ **Movie:** My Brother Has Bad Dreams (1976). Nick Kleinholtz, Marlena Lustic.
⓫ News

Mon., June 3

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Under Sail (cc)
㉛ Cityscope
🅢 **Movie:** George Washington Slept Here

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ This Old House (cc)
㉛ City Comment

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Brooklyn College Presents
🅗 Noah's Animals
🅦 **Movie:** All That Jazz

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ Dr. Who
🅗 Fraggle Rock (cc)

8:00
❷ Scarecrow and Mrs. King
❹ TV's Bloopers and Practical Jokes
❺ **TV Movie:** Jamaica Inn. Jane Seymour, Patrick McGoohan. Hot young girl, dashing outlaw, wild moors. Part 1 (Part 2, Mon., June 10, 8 p.m.)
❼ **Baseball:** TBA
❾ News
⓫ **TV Movie:** The Seekers (1979). Randolph Mantooth, Martin Milner. Part 1 (Part 2, Wed., June 5, 8 p.m.).
⓭ Heart of the Dragon (cc)
㉑ Together . . . With Leo Buscaglia
㉛ Video Music Box
🅗 **Movie:** Testament (cc)
🅝 **Movie:** Under the Volcano
🅢 **Movie:** Mr. Mom (cc)

8:30
❾ Sale of the Century

9:00
❷ Kate & Allie
❹ **TV Movie:** M.A.D.D.: Mothers Against Drunk Driving (1983). Mariette Hartley, Paula Prentiss.
❾ **Movie:** Dial M for Murder (1954). Ray Milland, Grace Kelly. Parlor murder with a pair of scissors, from Hitchcock.
⓭ American Playhouse—Three Sovereigns for Sarah. Part 2 (Part 1, June 1, 4 p.m.).
㉑ West of Hester Street. Lower East Side Jewish immigrants moved to Galveston, Texas, during early 1900s.
㉛ P-O-V
🅦 **Movie:** Iceman

9:30
❷ Newhart
㉛ Newsview
🅗 Coming Attractions
🅢 **Movie:** Experience Preferred . . . but Not Essential

10:00
❷ Cagney & Lacey
❺ ⓫ News
⓭ Free Show Tonite. A traveling medicine show, featuring performers who worked the shows 50 years ago.
㉑ Jewish Mother
㉛ Buddy System
🅗 **Movie:** Krull
🅝 **Movie:** Volcano

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
🅢 **Movie:** Caged Heat
🅦 **Movie:** Hot Bodies

11:30
❷ Simon & Simon
❹ Best of Carson
❺ Kojak
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek
⓭ Mystery!: The Woman in White (cc)
🅗 **Movie:** The Bounty (cc)
🅝 **Movie:** The Milky Way

12:30
❹ David Letterman
❺ Baretta
❼ New $100,000 Name That Tune
🅢 **Movie:** Tendres Cousines
🅦 **Movie:** It's Alive

12:40
❷ Columbo

1:00
❼ **TV Movie:** In Circumstantial Evidence (1975). Raymond Burr, Robert Loggia.
❾ The Saint
⓫ Barney Miller

1:30
❹ ⓫ News
❺ Real Estate: Investment of the '80s

2:00
❷ News
❹ Sally Jessy Raphaël
❾ Joe Franklin
⓫ Christian Children's Fund
🅢 **Movie:** Dodsworth
🅦 **Movie:** Doctor Detroit

2:15
🅗 Ray Bradbury Theater: Marionettes, Inc.

2:30
❹ Ben Casey
❺ Best of Midday
⓫ **Movie:** Anatomy of Terror (1973). Paul Burke, Polly Bergen.

2:50
🅗 **Movie:** Silver Dream Racer

3:00
❾ **Movie:** Marine Raiders (1944). Pat O'Brien, Robert Ryan. RKO boot camp.

3:30
❹ Candid Camera
❺ Off the Set
🅦 **Movie:** Kill Castro

4:00
❹ Here's Lucy
⓫ Abbott and Costello
🅢 The Incredible Book Escape

4:30
❹ Here's Lucy
⓫ Biography: Knute Rockne

4:35
🅗 **Movie:** Tex

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News
🅢 Righteous Apples: Secret Love

Tue., June 4

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Aloha China
㉛ International Edition
🅗 **Movie:** Jaws III
🅢 Rock of the '80s: REM & Simple Minds

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ New York's Master Chefs
㉛ City Comment

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ All About TV
🅢 Huey Lewis and the News "Heart of Rock and Roll"
🅦 **Movie:** Over the Brooklyn Bridge

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ Dr. Who

8:00
❷ America Censored
❹ A-Team
❺ PM Magazine
❼ Three's a Crowd (cc)
❾ News
⓫ **Baseball:** Oakland A's vs. Yankees
⓭ Nova (cc)
㉑ Answerwise
㉛ Video Music Box
🅗 **Movie:** Easy Money
🅝 **Movie:** Roseland
🅢 **Movie:** Kelly

8:30
❺ Carol Burnett
❼ Foul-Ups, Bleeps & Blunders (cc)
❾ Sale of the Century
㉑ Answerwise

9:00
❷ **TV Movie:** The Marva Collins Story. Cicely Tyson, Morgan Freeman. True story of teaching the "unteachable" in Chicago.
❹ Riptide
❺ Merv Griffin
❼ Who's the Boss? (cc)
❾ **Special:** An Evening With Ray Charles
⓭ Seventh Annual Van Cliburn International Piano Competition. Behind the scenes of the three-week marathon.
㉑ Soundstage—Tina Turner
㉛ Emigrant Saga
🅦 **Movie:** Swing Shift

9:30
❼ Hail to the Chief (cc)

10:00
❹ Remington Steele
❺ News
❼ David Hartman . . . the Future Is Now (cc)
❾ Lorne Greene's New Wilderness
🅗 Ray Bradbury Theater: The Playground
🅝 **Movie:** Despair
🅢 Steve Martin in "Homage to Steve"

10:15
㉑ Rock 'n' Roll Disciples

10:30
❾ **Baseball:** Mets vs. Los Angeles Dodgers
⓫ News
⓭ Sporting Life—Ah, to Be in England. Steve Cauthen, his slump as an American jockey, his success as an English one.
🅗 Not *Necessarily* the News

11:00
❷ ❹ ❼ News
❺ Taxi
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
🅗 **Movie:** Android
🅢 Brothers (cc)
🅦 **Movie:** The Blonde Next Door

11:30
❷ Fall Guy
❹ Tonight Show
❺ Kojak
❼ Nightline
⓫ Honeymooners
㉑ Latenight America
🅢 Bizarre 16 (cc)

12 **MIDNIGHT**
❼ Eye on Hollywood
⓫ Star Trek
⓭ Jazz Tonight—Sarah Vaughan and Wynton Marsalis
🅝 **Movie:** Alsino and the Condor
🅢 **Movie:** The Wicked Lady

12:25
🅗 **Movie:** Brainwaves

12:30
❹ David Letterman
❺ Baretta
❼ New $100,000 Name That Tune
🅦 **Movie:** This Is Spinal Tap

12:40
❷ McCloud

1:00
❼ **Movie:** Silver Queen (1942). George Brent.
❾ The Saint
⓫ Barney Miller

1:30
❹ ⓫ News
❺ Real Estate: Investment of the '80s

1:45
🅢 **Movie:** Surfacing

1:50
🅗 **Movie:** Tank (cc)

2:00
❷ News
❹ Sally Jessy Raphaël
❺ **Movie:** The Odessa File (1974). Jon Voight, Maximilian Schell.
❾ Joe Franklin
⓫ Start of Something Big
🅦 **Movie:** The Hotel New Hampshire

2:30
❹ Ben Casey

3:00
❾ **Movie:** Red Ball Express (1952). Jeff Chandler, Alex Nicol.
⓫ **Movie:** Death in Small Doses (1973). Barry Nelson, Michael Jayston.

3:20
🅢 **Movie:** Witches' Brew

3:30
❹ Candid Camera

3:50
🅗 **Movie:** Repo Man

4:00
❹ Here's Lucy

4:30
❹ Here's Lucy
⓫ Biography: Will Rogers

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:10
🅢 Rock of the '80s: REM & Simple Minds

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News
🅗 Video Jukebox

Weekend, June 1–2

Sat., June 1

6:00
❹ Carrascolendas
❺ Pattern for Living
⓫ Wall Street Journal Report

6:30
❷ Patchwork Family
❹ Sonrisas
❺ Insight
⓫ Wild Kingdom
🅗 **Movie:** House of the Long Shadows

7:00
❹ Vegetable Soup
❺ World Tomorrow
❼ Davey and Goliath
❾ News
⓫ Pink Panther
🅢 **Movie:** The Secret of NIMH

7:30
❷ Kidsworld
❹ Kidalittles
❺ Wonderama
❼ Little Prince
❾ Newark and Reality
⓫ Josie and the Pussycats
⓭ MacNeil/Lehrer NewsHour

8:00
❷ The Bisketts
❹ Snorks
❺ Movin' On
❼ Superfriends
❾ Christopher Closeup
⓫ Voltron

8:30
❷ Get Along Gang
❹ Pink Panther & Sons
❼ Superfriends
❾ Meet the Mayors
⓫ Hee Haw
⓭ Wall $treet Week
🅗 **Movie:** Android
🅢 **Movie:** The Black Hand

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85

SOLUTIONS TO LAST WEEK'S PUZZLES

M	A	P	S	■	W	A	T	E	R	F	A	L	L	S
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TELEVISION

❼ Mighty Orbots
❾ Nine on New Jersey
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9:30
❷ Dungeons and Dragons
❼ Turbo Teen
❾ Davey and Goliath
⓫ Puttin' on the Hits
⓭ Capitol Journal

10:00
❷ Bugs Bunny/Road Runner
❺ Saturday Morning
❼ Rubik the Amazing Cube
❾ Championship Wrestling
⓫ Soul Train
⓭ Firing Line
🅗 **Movie:** Rhinestone (cc)
🅢 **Movie:** It All Came True
🅦 **Movie:** The Ballad of Gregorio Cortez

10:30
❹ Alvin and the Chipmunks
❼ New Scooby-Doo Mysteries

11:00
❷ CBS Storybreak
❹ Kidd Video
❼ Scary Scooby Funnies
❾ Hardy Boys/Nancy Drew Mysteries
⓫ International All-Star Wrestling
⓭ Tony Brown's Journal

11:30
❷ Pryor's Place
❹ Mr. T
❼ The Littles
⓭ Open Mind

11:55
㉑ Gourmet Cooking

12 **NOON**
❷ Bugs Bunny/Road Runner
❹ Spiderman and His Amazing Friends
❺ Expedition Danger
❼ Weekend Specials (cc)
❾ Voyagers!
⓫ This Week in Baseball
⓭ Heart of the Dragon (cc)
🅗 Not *Necessarily* the News
🅢 **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes
🅦 **Movie:** Heart Like a Wheel

12:30
❷ Saturday Supercade
❹ Incredible Hulk
❺ America's Top Ten
❼ American Bandstand
⓫ **Special:** Youth Speaks
㉑ Rod & Reel
🅗 **Movie:** Reunion at Fairborough (cc)

1:00
❹ Major League Baseball: An Inside Look
❺ Fame
❾ **Movie:** Carry On Cowboy (1966). Sidney James, Jim Dale.
⓫ **Movie:** Rodan (1957). Kanji Sawara.
⓭ Last Chance Garage
㉑ How to Play the Piano Despite Years of Lessons

1:15
❹ **Baseball:** California Angels vs. Detroit Tigers

1:30
❷ Pole Position
❼ New York Hot Tracks
⓭ House for All Seasons (cc)
㉑ Square Foot Gardening

2:00
❷ Public Hearing
❺ Baretta

2:15
㉑ Motorweek

2:30
❷ NCAA Special
❼ Greatest Sports Legends—Sid Gillman
⓫ **Movie:** Kronos (1957). Jeff Morrow.
⓭ This Old House (cc)
🅗 **Movie:** Broadway Danny Rose (cc)
🅢 **Movie:** The Secret of NIMH
🅦 **Movie:** First Time

2:45
㉑ Gourmet Cooking

3:00
❺ **Movie:** Hot Rods to Hell (1967). Dana Andrews, Jeanne Crain.
❼ Fashion Report
❾ **Movie:** Carry On Screaming (1967). Harry Corbett, Jim Dale.
⓭ Square Foot Gardening

3:25
㉑ How to Play the Piano Despite Years of Lessons

3:30
❷ Sports Saturday
⓭ Sporting Life—When the Cheering Stops

4:00
❹ Sportsworld
⓫ **Special:** Doobie Brothers Farewell Concert
⓭ American Playhouse—Three Sovereigns for Sarah. Part 1 (Part 2, Mon., June 3, 9 p.m.). (cc)
㉑ House for All Seasons (cc)
🅗 **Movie:** House of the Long Shadows
🅢 Montreux International Rock Festival

4:30
❷ **Golf:** Kemper Open
㉑ Last Chance Garage (cc)

5:00
❺ Mission: Impossible
❼ Wide World of Sports
❾ BJ and the Bear
⓫ Solid Gold
㉑ All the Special Children
🅦 **Movie:** A Streetcar Named Desire (1951)

6:00
❷ Channel 2 the People
❹ ❼ News
❺ Blue Knight
❾ Battlestar Galactica
⓫ Puttin' on the Hits
⓭ Nature
㉑ International Games for Disabled Special
㉛ Mothers by Daughters
🅗 Coming Attractions
🅢 **Movie:** The Escape Artist

6:30
❷ ❹ ❼ News
⓫ Dance Fever
🅗 **Movie:** Android

7:00
❷ ❾ News
❹ Prime of Your Life
❺ Too Close for Comfort
❼ Hollywood Close-Up
⓫ Jeffersons
⓭ Family Classics—Ivanhoe
㉑ Wall $treet Week
㉛ Washington Week in Review
🅦 **Movie:** Yellowbeard

7:30
❷ Wheel of Fortune
❹ Fight Back
❺ Archie Bunker's Place
❼ Weekend Style
❾ House Calls
⓫ At the Movies
⓭ Wild America
㉑ Inside Albany
㉛ McLaughlin Group

8:00
❷ Cover Up
❹ Diff'rent Strokes
❺ **TV Movie:** Gidget's Summer Reunion. Caryn Richman.
❼ T. J. Hooker (cc)
❾ **Special:** Curtains Up
⓫ **Movie:** Beau James (1957). *Bob Hope.*
⓭ Nature of Things
㉑ Spaceflight—The Territory Ahead (cc)
㉛ Mystery!: The Woman in White (cc)
🅗 **Movie:** Rhinestone (cc)
🅝 **Movie:** Lisztomania
🅢 **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes

8:30
❹ It's Your Move

9:00
❷ Airwolf
❹ Mama's Family
❼ Love Boat (cc)
❾ **Movie:** Presenting Lily Mars (1943). Judy Garland, Van Heflin.
⓭ Film on Film—Ingmar Bergman.
㉑ Sing Along With Mitch
㉛ Hello Jerusalem
🅦 **Movie:** The Bounty

9:30
❹ Under One Roof

10:00
❷ Mickey Spillane's Mike Hammer
❹ Hunter
❺ ⓫ News
❼ Finder of Lost Loves (cc)
⓭ Sneak Previews
㉑ Liberace in Las Vegas
㉛ German Pro Soccer
🅗 Not *Necessarily* the News
🅝 **Movie:** Quartet

10:30
❺ Black News
⓫ Wall Street Journal Report
⓭ **Movie:** The Big Clock (1948). Ray Milland.
🅗 The Hitchhiker
🅢 **Movie:** Still Smokin'

11:00
❷ ❹ ❼ News
❺ **Movie:** The Longest Day (1962). John Wayne, Richard Burton.
❾ **Special:** Children's Miracle Network Telethon
⓫ Tales From the Darkside
🅗 **Movie:** Reunion at Fairborough (cc)

11:15
🅦 **Movie:** Sex Waves

11:30
❹ Saturday Night Live
❼ News (cc)
⓫ **Movie:** The Seduction (1982). Morgan Fairchild.
㉑ **Movie:** Argentine Nights (1940). Ritz Brothers, Andrews Sisters.

11:45
❷ Sports People
❼ **Movie:** The Gatling Gun (1972). Guy Stockwell, Patrick Wayne.

12 **MIDNIGHT**
❷ **TV Movie:** Men of the Dragon (1974). Jared Martin, Robert Ito.
🅝 **Movie:** La Balance
🅢 **Movie:** Tendres Cousines

12:45
🅦 **Movie:** Illusions

1:00
❹ Hawk
🅗 **Movie:** Repo Man

1:30
⓫ News
🅢 **Movie:** The Escape Artist

1:38
❷ Record Guide

1:40
❼ **Movie:** Pony Express Rider (1976). Stewart Peterson.

2:00
❹ Ben Casey
⓫ At the Movies
🅦 **Movie:** First Time

2:08
❷ **TV Movie:** Sandcastles (1972). Bonnie Bedelia, Jan-Michael Vincent.

2:25
❺ **Movie:** The Panic in Needle Park (1971). Al Pacino, Kitty Winn. The needle and the damage done.

2:30
⓫ **Movie:** Stanley (1972). Chris Robinson.

2:40
🅗 Yet Again Even More All-New Unexpurgated Benny Hill

3:00
❹ **Movie:** Penny Serenade (1941). Cary Grant, Irene Dunne.
❾ **Movie:** Souls at Sea (1937). Gary Cooper, George Raft.

3:10
🅢 Montreux International Rock Festival

3:37
❷ **TV Movie:** Only With Married Men (1974). David Birney, Michele Lee.

3:45
🅗 **Movie:** Rhinestone (cc)
🅦 **Movie:** Going Hollywood

4:30
⓫ Biography: John J. Pershing

4:40
🅢 **Movie:** The Secret of NIMH

5:00
❾ News
⓫ Life of Riley

5:02
❷ **TV Movie:** Death Sentence (1974). Cloris Leachman, Laurence Luckinbill.

5:30
❾ Straight Talk
⓫ News

5:45
🅗 Coming Attractions

5:50
❺ Time for Timothy

Sun., June 2

6:00
⓫ Wall Street Journal Report

6:30
❷ Kidsworld

❹ Agriculture USA
❺ Black News
❼ ⓫ Christopher Closeup
❾ News
🅗 Video Jukebox
🅢 Movie: Kelly

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Joy of Gardening
❺ Hour of Power (cc)
❼ Faith for Today
❾ Hispanic Horizons
⓫ Old Time Gospel Hour
🅗 Movie: Harry Tracy

7:30
❷ Channel 2 the People
❹ Journey to Adventure
❼ This Is the Life
❾ Public Affairs
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❹ Here's Lucy
❺ Jimmy Swaggart
❼ Insight
❾ Millionaire Maker
⓫ Frederick K. Price

8:30
❷ For Our Times
❹ Baseball Bunch
❼ World of Photography
❾ Day of Discovery
⓭ Mister Rogers' Neighborhood
🅢 Movie: Gizmo

9:00
❷ Sunday Morning
❹ Kids, Inc.
❺ **Movie:** Flipper (1963). Chuck Connors, Luke Halpin. A swimming, spouting, chattering Lassie.
❼ Tiempo
❾ Oral Roberts
⓫ Jackson Five
⓭ Sesame Street (cc)
🅗 Puff the Magic Dragon in the Land of the Living Lies

9:30
❹ Essence
❼ News Conference
❾ Point of View
⓫ Voltron
🅗 Fraggle Rock

10:00
❷ Face the Nation
❹ Black and Puerto Rican . . . a Working Coalition?
❼ Video Game
❾ Sunday Mass
⓫ The Transformers
⓭ Mister Rogers' Neighborhood
🅢 **Movie:** Footloose (cc)
🅦 The Monterey Jazz Festival

10:30
❼ Entertainment This Week
❾ That's the Spirit
⓫ Three Stooges
⓭ Family Classics—Ivanhoe
🅗 **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes (cc)

11:00
❷ Taking Advantage
❹ First Estate: Religion in Review
❺ **Movie:** Maya (1966). Clint Walker, Jay North.
❾ Make Peace With Nature
⓫ **Movie:** Abbott and Costello Go to Mars (1953). Bud Abbott, Lou Costello.
⓭ Wild America (cc)
🅦 **Movie:** The Trouble With Harry

11:30
❷ Newsmakers
❹ Today in New York
❼ This Week With David Brinkley
❾ Rex Humbard
⓭ 3-2-1 Contact (cc)

12 **NOON**
❷ Kemper Open Golf or NBA World Championship (TBA)
❹ News 4orum
❾ Robert Schuller (cc)
⓭ Why in the World
㉑ Tony Brown's Journal
🅢 **Movie:** Rhinestone

12:30
❹ Meet the Press
❼ Sportsbeat
⓫ **TV Movie:** Samurai (1979). James Shigeta, Joe Penny.
⓭ Inside Albany
㉑ **Movie:** Sing While You're Able (1937). Pinky Tomlin, Toby Wing.
🅗 **Movie:** Bananas

12:45
❺ **Movie:** Le Mans (1971). Steve McQueen, Siegfried Rauch.

1:00
❹ **Golf:** LPGA Championship
❼ Like It Is
❾ **Special:** Children's Miracle Network Telethon
⓭ Here's to Your Health—"Sexy" Transmitted Diseases
🅦 **Movie:** Rope

1:30
⓭ Agronsky & Co.

2:00
❼ This Is the USFL
⓫ **Baseball:** Seattle Mariners vs. Yankees
⓭ New Tech Times
㉑ All the Special Children
🅗 **Movie:** The Great Caruso
🅢 **Movie:** The Girl With the Green Eyes

2:30
❼ **USFL Football:** TBA
⓭ Innovation (cc)
🅦 **Movie:** Vertigo

3:00
❺ **TV Movie:** Banjo Hackett: Roamin' Free (1976). Don Meredith, Ike Eisenmann.
⓭ Nova (cc)
㉑ International Games for the Disabled Special

4:00
❹ **Tennis:** French Open
⓭ The Shakespeare Plays—*Love's Labour's Lost* (cc)
㉑ Nature of Things
🅗 **Movie:** The Dark Crystal
🅢 **Movie:** You Can't Take It With You (1984)

5:00
❺ Fame
⓫ This Week in Baseball
㉑ Undersea World of Jacques Cousteau
🅦 **Movie:** Taro, the Dragon Boy

5:30
⓫ **Movie:** The Horse Soldiers (1959). John Wayne, William Holden.
🅗 Fraggle Rock

6:00
❷ ❹ ❼ News
❺ **Movie:** Harry and Walter Go to New York (1976). James Caan, Elliott Gould.
❾ World at War
⓭ Spaceflight—The Territory Ahead (cc)
㉑ Sporting Life—When the Cheering Stops
🅗 **Movie:** Harry Tracy
🅢 **Movie:** Kelly

6:30
❷ ❹ ❼ News
㉑ Adam Smith's Money World

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ Ripley's Believe It or Not! (cc)
❾ Switch
⓭ Seeing Things
㉑ Inside Albany
🅦 **Movie:** Police Academy

7:30
❹ Punky Brewster
㉑ Ask Congress

8:00
❷ Murder, She Wrote
❹ Knight Rider
❺ Star Search '85
❼ **Movie:** The Shining (1980). Jack Nicholson, Shelley Duvall. Stanley Kubrick foray into horror long on aesthetics and enigmas but short on real chills. Best scene: All work and no play makes Jack a dull boy.
❾ Straight Talk
⓫ Lifestyles of the Rich and Famous
⓭ Nature (cc)
㉑ Mystery!: The Woman in White (cc)
㉛ Heart of the Dragon
🅗 **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes (cc)
🅝 **Movie:** The Gift
🅢 **Movie:** Rhinestone

9:00
❷ **Special:** The 39th Annual Tony Awards
❹ **Movie:** TBA
❺ Real Estate: Investment of the '80s
❾ New Jersey Report
⓫ Start of Something Big
⓭ Masterpiece Theatre—Strangers and Brothers (cc)
㉑ **Movie:** I Cover the War (1937). John Wayne.
㉛ The Prisoner. Reprise of weekly series about a secret agent (Patrick McGoohan) whisked away to isolated village where he is subjected to programming, brainwashing. Sophisticated, bizarre, sometimes baffling.
🅦 **Movie:** Tommy

9:30
❾ Nine on New Jersey

10:00
❺ ⓫ News
❾ Meet the Mayors
⓭ Adam Smith's Money World
㉛ Videoville
🅝 **Movie:** Yellowbeard
🅢 Brothers (cc)

10:15
🅗 **Movie:** Bananas

10:30
❺ Sports Extra
❾ New Jersey People
⓫ From the Editor's Desk
⓭ Monty Python
㉑ Ask Congress
🅢 Bizarre 17 (cc)

11:00
❷ ❹ ❼ News
❺ **Special:** The Last Word. Six Democratic candidates for governor of New Jersey debate.
❾ World Tomorrow
⓫ Odd Couple
⓭ Independent Focus
🅢 **Movie:** You Can't Take It With You (1984)
🅦 **Movie:** Babe

11:15
❷ News

11:30
❼ News
❾ It Is Written
⓫ Honeymooners
㉑ Butterflies

11:40
🅗 **Movie:** Angel

11:45
❷ Sports Update
❹ Strictly Business
❼ Sports Special

12 **MIDNIGHT**
❷ Barnaby Jones
❹ George Michael's Sports Machine
❺ David Susskind
❼ **Movie:** Deadlier Than the Male (1967). Richard Johnson, Elke Sommer. Nice title, from Kipling.
❾ Jimmy Swaggart
⓫ Star Trek
🅝 **Movie:** Polyester

12:30
❹ Greatest American Hero
🅦 **Movie:** Rope

1:00
❷ Barnaby Jones
❾ **Movie:** Against a Crooked Sky (1975). Richard Boone.
⓫ Tales From the Darkside
🅢 **Movie:** Footloose (cc)

1:20
🅗 **Movie:** Hardbodies (cc)

1:30
❹ Ben Casey
⓫ News

2:00
❷ News
❺ World Vision
⓫ Wall Street Journal Report
🅦 **Movie:** The Trouble With Harry

2:05
❼ **Movie:** A Matter of Time (1976). Liza Minnelli, Ingrid Bergman. Directed by Liza's dad, his last.

2:30
❹ Positively Black

2:55
🅗 **Movie:** The Great Caruso

3:00
❹ First Estate: Religion in Review
❺ Real Estate: Investment of the '80s
❾ **Movie:** The Dam Busters (1954). Richard Todd, Michael Redgrave.
🅢 **Movie:** Rhinestone

4:50
🅗 **Movie:** The Dark Crystal

5:00
❾ News
🅢 **Movie:** Gizmo

5:30
❼ Morning Stretch
❾ Joe Franklin

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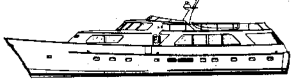

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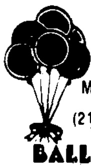

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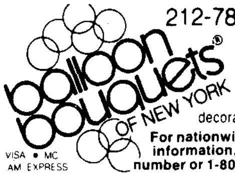

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"Strictly Personals"—Answer ads with photos by a professional. 212-924-9168.

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Too Busy—To go to the shoe repair shop, florist or grocery? Can't be home for deliveries, repairmen or installers? Out-of-town and unable to tend to pets, plants or mail? Body Double Inc. We've got the time. Free consultation. 212-860-5010.

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Therapeutic Hypnosis—Weight. Smoking. Phobias. Sessions by Ph.D. 420-9017.

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Control Your Mind, Life—Hypnosis! Weight, smoking, stress, anxiety, insomnia. Hypnotherapy. PhD. 212-744-2077.

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Lose Weight—Up to 10 lbs. or more in one week. Free massage daily, 3 gourmet diet meals a day. Indoor/outdoor pool, spa and sports facilities. Grand Lake Spa Hotel, Conn. 800-232-2772, in Conn. 800-237-2772, 203-642-6696.

Complete Men's And Ladies' Spa—Facilities. Free massage daily. Only 1 hour from NYC. On the ocean, indoor and outdoor pool, golf and tennis nearby. Harbor Island Spa, Miss Joan. 212-406-1162, 201-222-2600.

Lose 10-20 Lbs—One week at the gracious Russell House, 415 William St., Key West, Fla, 33040. 305-294-8787.

Weight Loss Guaranteed—Up to 10/20 pounds/week. Easily. Quickly. True fasting. Expert supervision. Educational program. Successful follow-up regimen. 26 years in operation. Medically accepted. Pawling Health Manor, Box 401, Hyde Park, NY 12538. 914-889-4141.

Be Thinner By July 4th—And this time, keep it off! Eat Healthy Workshop offers up to 12 lb. off in first ten days alone. Breaks food addictions and establishes healthy cravings. Call Eat Healthy, Inc., 212-586-8038.

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Shelter Island Resort—AAA. Waterfront. Sundecks, *panoramic* views. Superb cuisine. Swimming. Paddleboats, fishing, bicycles, free golf. Color TV, tennis. Shelter Island 11965. 516-749-2001.

Montauk (In Town)—New efficiencies, 200' to beach. Private balcony. Equipped, color TV. Pool. Tennis. Also: apartment, 2-bedroom cottage, week/month. Wave Crest II. Box 2493B, Montauk, NY 11954. (516) 668-4424. eves: 668-2318.

Southhampton Village Latch—Absolutely charming, 47-room, country inn, 5 acre resort. Pool, tennis, hot tub/spa, in-town, near beach. Sophisticated, intimate, unique. 516-283-2160.

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Charming 2 Bedroom Villa—Montego Bay, Jamaica. Fabulous oceanview. Walk to beach. Weekly rentals include cook, maid, gardener. 212-535-8768. Weekends, 516-583-5470.

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Seton Hotel—144 E. 40 St. (3rd/Lexington). Best value. Special low, low day rates. Color TV. You'll never forget your stay at the Seton. 212-889-5301.

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $23.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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STRICTLY PERSONALS

Handsome, Preppy—27, Jewish. Successful MBA, blue-eyed and soft-spoken, with good sense of humor, seeks very pretty female, mid 20's, who's bright, fun, and warm. Photo helpful. NYM M959.

I Am Extremely—Bright, wealthy, secure, fun-loving businessman, turned 40, handsome but a little heavy, love romantic dinners, good conversation, all types of travel and relaxing at home. Wants very attractive woman, 20-35, bright, witty, giving, who loves life. Phone/photo/bio. NYM L953.

This Is My Birthday Present—From my friends. I am looking for a white Jewish male, 40 plus, he should be sophisticated, enjoy the theater, art, fine dining, tennis, and après ski. I am attractive and dynamite, so if you fit this description and want to find out for yourself, send, bio, photo, phone. NYM J599.

Beautiful, Slim, Professional—Financially secure female, seeks Manhattanite, 35-45, handsome, Jewish, professional male. Seeking someone whose appreciation of the finer things in life is compatible with mine. Your kids a plus. Bio/phone/photo, appreciated. NYM M963.

Scheherezade Asked In A—Thousand and One Nights: Is there no prince ready to satisfy a beautiful princess, yearning for love? There is! Athletic, well-built, humorous, considerate yet passionate, world-traveler, art dealer/writer, skier/sailor, with Manhattan apartment and Hamptons country house. Would like to exchange bio's and photos, with woman, 35-45, who considers herself beautiful inside and out, and is ready to surrender herself to a long-time relationship, after appropriate courtship. NYM M964.

The Impossible Dream—Looking for someone to share this with and much more. I am a multifaceted woman (31, Jewish). Tenacious, delicate, gregarious, to name a few. The standards apply as well: attractive, professional, athletic, etc. The missing side is a man desiring the above. Note/photo/phone. NYM M965.

Dynamic, Voluptuous, 49—5'10", beautiful and intelligent, seeks successful, witty male, 55-65. Note/phone. NYM M938.

Tall, Successful Businessman—44, seeks elegant lady who enjoys city/country and wants a one-woman man. If you're a charming person, non-smoking, please reply. Note/photo/phone. NYM T155.

Pretty Playwright, 36—Loves theater, books, etc. Seeks smart, gentle, witty man, 30-45, who loves same. Phone/bio. NYM T114.

Intelligent, Slender Beauty—32. Seeks a tall, handsome, intelligent, cultural, successful professional, in 30's. Character, sensitivity, and photo a must. NYM J586.

Strikingly Attractive, Tall—WASPette, 38, veteran of foreign wars, now babe in Wall St. woods, would love to meet witty, worldly man, who appreciates Randy Newman, Bill Forsythe and/or likes to dance. NYM J592.

Gorgeous, Artistocratic Lady—26, cordial, well-bred, impeccably attired, world-traveled beauty. Seeks refined, affluent gentleman of distinction. NYM E572.

Great Looking, Sexy Male, 45—Seeks Scheherazade. If you can keep my interest for three months, I'll marry you. Must look good in jeans and high heels. No WASP's or conservatives. Yes, I'm financially successful, aesthetic, sensitive, sensual. Photo a must! NYM M983.

Dearly Beloved—I love opera, travel, and old movies. Pretty female seeks, sophisticated, romantic gentleman, 30's. Somewhere in time you were fashioned for me. Photo/bio. NYM M984.

NYC Is Filled—With good-looking and successful women, myself included. Where is the man, however, who says that's nice, but first finds me a woman who can fuel my soul, body and mind with her passions, wit and warmth. If this is you, then this unusual woman, 40's, would like to hear from you. Phone/letter. NYM M985.

6', 30-Year-Old—Professional male, with business and art background. I enjoy movies, music (except disco), sports and good food. Respond if you are a thin, sensitive, independent Manhattanite, 22-29, and want a serious relationship. Short bio/ photo/phone. NYM M952.

Slim, LI Exec—Good-looking, 6'4", blue eyes, 44, loves long weekends away, wining and dining, seeks tall, slim female. Photo/phone, a must. NYM M956.

Successful, NYC Woman—Exciting, attractive, fun-loving, wishes to be connected with a "whole man", with no hang-ups. If you're interested in sharing something real and are 45-57, send letter/phone/recent photo. NYM L902.

Vivacious, Charismatic, Bodybuilding—Queen, but curvy where it counts, very attractive, 24, 5'7", nurse, seeks very attractive, physically fit, professional man, 25-33. Photo/phone, a must. NYM M954.

Very Pretty LI Lady—Vivacious, successful blonde who loves life and is looking for someone to share it with. Seeks man, 35-45, who is Jewish, successful, attractive and loves to laugh. NYM M948.

27, Pretty Female—5'8", Irish descent, enjoys work, sports, antiquing, and cooking, seeks man to share, both domestic and cosmopolitan pleasures. If you're tall, bright and committed to work/love, send letter and photo. NYM M949.

Bergen County, NJ—With due modesty. Attractive, professional widow, mid-40's, Catholic, would like a gracious gentleman, for a sincere relationship. NYM L904.

Very Pretty, Slim, Jewish—Widow, 39, seeks very special man. NYM M950.

Neil Diamond Devotee—"Brother Love" is "Amazed and Confused," and looking for "Sweet Caroline." "Brother Love" is a successful, attorney/executive, Ivy-educated, 6', 43. "Sweet Caroline" should be Jewish, 30's, professional, bright, attractive, tall, for possible "Summerlove," and more, "If You Know What I Mean." Bio/photo/phone. NYM L905.

Handsome, Environmental Lawyer—Sensitive, 30, 6'1", Manhattanite, seeks slender professional, but down-home, country-loving, preppy woman. Photo/bio/phone. NYM M951.

Doctor, Lawyer—Woman seeks relationship with the above, should be a Jewish Manhattanite, 30-50. Photo/bio/phone. NYM M953.

Oriental Doctor—Handsome, successful, seeks beautiful woman, 20-30, for fun plus. Photo preferred. NYM L908.

Attractive, Ivy-Educated—Unusual background female looking for counterpart. You will be 35-45, tall, secure, world-traveled and athletic. NYM L909.

Follow Your Instincts—Maybe fall in love with a handsome, sensitive, gentle, successful, Jewish MD (28). M958.

Attractive, Slim, Professional Woman—37, seeks non-smoking, Jewish male, 37-50, for relationship leading to marriage and children. NYM M960.

Good-Looking, WASP—Professional woman, 40, in love with people and life, enjoys cooking, skiing, movies, travel, working hard, doing nothing, good books, good conversation, seeks successful, unmarried, amusing, adventurous, somewhat irreverent, sensuous man, 35-52, of integrity and warmth. Your nice children are a plus. NYM L913.

37, Joint Custody Of 3 Sons—Ages 5, 7, 9. Husky, competent, serious, playful, very successful Wall Streeter that is totally unpretentious. Enjoy children, vacations, good food, golf, fast horses, theater, art, and more. Seeks an about 30 woman, conservative in style and traditional in values who loves children and a generous man. NY/LI. Letter, phone, photo (returned). NYM M955.

LI Lady—Gorgeous, athletic, comfortable professional, who loves to dance, seeks sincere gentleman, 52-62, to share life's happy hours. NYM L910.

Brasileira!—Professional man, with Brazilian heart, would like to meet Brasileira for friendship, conversation, dancing and perhaps more. NYM M957.

Take A Risk—For romance. Attractive, female, professional, 31, 5'7", Jewish, into fitness. Seeks attractive male (28-38), who maintains a healthy zest for life, love, commitment and achievement. Bio/phone. NYM M961.

Tall, Attractive Woman—Jewish (non-religious), 29. Architect/engineer, working in real estate investment. Creative, talented, abstract thinker. Seeking male complement for mutual growth, honest relationship. Photo/phone. NYM L915.

Outstanding Lady—Active, Jewish professional, 57, very attractive, talented, warm, caring, unencumbered, seeks a worthy man, 57 plus. NYM L916.

Slim, Pretty, Blonde Writer—43, seeks handsome, intelligent man of substance, with more than a touch of class. Photo/phone. NYM L917.

The Inner-Conscious—Mind, of this sparkling, blue-eyed, slim, brunette, 32, 5'6", Jewish, professional female, seeks a man, wealthy of the mind, body and spirit. NJ resident. Write to NYM L919.

Unique MD, 39—Handsome, athletic, seek, sexy, slim woman, 30-35, for meaningful relationship. NYM T066.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Reformed Wallflower Gives Up—Timidity, reserve and sang-froid for passion, sparkle and joie de vivre. Photo, phone, please. NYM T076.

Petite, Westchester Woman—29, natural, successful, independent, honest, bright. Seeks conservative, preppy, successful man (32-38) who enjoys boating, beaches, dining out, fine wines and quiet times. NYM T077.

Architect, Refined, Romantic—Natural beauty, slim, warm, quick-witted, professionally and musically accomplished, 35, seeks finest gentleman, highly educated, secure, with integrity, good looks, readiness and capacity for love. Letter, phone. NYM T079.

Me: 42, 5'7", Widower—Good-looking, slim, athletic, long established NYC real estate developer, concerts, films, city life, weekends (summer, Westchester), NYC committed, traditional, reserved, always late, great sense of humor, relaxed, vaguely intellectual. She: 28-40, very pretty, slim, career, smart, secure, sense of humor, easygoing, some of my attributes, kids okay, wants me. NYM M971.

Greek, Handsome Male—Professional, excellent character, 34, 5'9". Seeks attractive, educated, caring, Greek or Greek-American woman, 22-29, for marriage. Photo very helpful, phone. NYM T080.

Uptown Gal—Looking for her downtown man, Jewish, 25-45. NYM T081.

Your Mother's Dream—Jewish banker, 23, handsome, sensitive, intelligent, seeks warm, bright, attractive woman. Note, photo, if possible. NYM M967.

My First Time—Successful advertising man/entrepreneur, 29, with a good sense of humor, seeks sensitive, pretty woman, who likes tennis, bicycling, travel, movies and kids. Photo/note/phone. NYM L920.

This 39-Year-Old Blonde—Wishes to meet gentleman whose traits are like mine: professional, intelligent, sense of humor, easygoing, kind, non-smoker, likes animals. NYM T060.

Very Pretty, Warm, Old-Fashioned—26, Christian, white lady seeks handsome, successful, marriage-minded guy for fun and sparks. Photo/note. NYM T061.

Position Available (Full Time)—For sunning, funning, snuggling. I am beautiful, romantic, professional, 39, living in Stamford, CT. If you are very attractive, sophisticated, successful, please send short resume/phone. NYM T062.

Believe In Past Lives?—Want to make a new future. Let's reach together and enjoy ourselves. Open to any race and religion. Seeks female to go for it. White male, divorced, age 40. Send photo, phone, bio. NYM T063.

Intermediate Tennis Player—Cute, LI, Jewish lady, 29, seeks single man to play tennis. Note/phone. NYM T064.

Don't Ever Think—About answering this ad if the shoe isn't a prefect fit. Black, 22-year-old, model and flight attendant seeks very financially secure male, nationality and age unimportant. Honesty a must. How about shopping in Paris and dining in Rome. Photo/phone would be nice. PO Box 9498, New Haven, Ct. 06534.

Striking, Slim, Brunette—Business owner, widow, 30's, single, white female. Seeks successful gentleman who knows what he wants in life. PO Box 548, New Providence, NJ 07974.

Let's Make Up For Lost Time—Stunning brunette, single white female, young 40's, wishes to meet fun-loving gentleman. PO Box 452, New Providence, NJ 07974.

Cambridge-Educated, British—52, 5'8", athletic, successful, wishes to meet female, 30-40. Photo/phone. NYM T065.

For A Selective Lady—Who is searching for a special man. You are tall and slim and probably around 30, give or take a few years. You may be divorced or have children. You enjoy music, books, city walks, and country weekends. You're comfortable in both Bergdorf's and Levis. I am late 30's, attractive, VP of Fortune 100 Company, but not a cookie-cutter preppie and I will meet most of the criteria you have established for a good man. Tell me about yourself in a note. NYM T068.

Surgeon By Day—Romanticist by night, gentle, expressive, very handsome, dynamic, early 30's, slim, highly successful, funny, elegant, aspires to fall in love with a compassionate, beautiful, Jewish Manhattanite, 21-33, to live happily ever after. Go ahead, make our day! Short bio/ recent photo a must. NYM L921.

Precious, Petite, 29—Desires romantic, sensitive, tender, caring man with a song in his heart. NYM T069.

Acts British, Thinks Yiddish—Handsome, athletic, Jewish, iconoclastic real estate lawyer, 33, loves The New Republic, Aspen, biking, and The Producers. Seeks very attractive, refined, and like-minded Jewess, under 30, for love, friendship, long evenings and marriage, not necessarily in that order. Photo/phone, please. NYM M969.

Male, 31, 5'8" Entrepreneur—Athletic, health-conscious but not fanatical, good sense of humor, used to be cute but slowly turning handsome. Seeks down-to-earth female, slowly turning beautiful, 25-35. Photo/phone, please. NYM T070.

Albany, Jewish Male, 37—5'7", never married, seeks warm, witty, Jewish lady who might enjoy a guy who is educated, funny, works out and is a mensch. NYM T071.

Artist's Soul—Writer's mind, dancer's body, model's looks. Talented, exotically beautiful, 5'9", 32, Jewish female, Manhattan painter, vivacious, with old-fashioned values. Seeks compassionate, stable, sensitive, highly successful man, 35-48. Bio/phone. NYM T084.

Successful, Compassionate, Elegant—34, 5'9", financially secure investment banker/CEO has been trying to meet you but needs better marketing, hence this ad. Me: Ivy League Phi Beta Kappa, MBA, JD; enjoy exercise, opera, ballet, disco/ballroom, skiing, sailing, weekends at my house in CT. You: 25-40, gorgeous, IQ 150 plus, career that matters, athlete, non-smoker, at home in haute couture and blue jeans, share my warmth, romantic streak and great sense of humor. Let's meet. Note/photo/phone, please. NYM T072.

Tall, Blonde, Blue-Eyed—Handsome, athletic, Ivy, Jewish investment banker. I'm a sincere, caring, romantic, easygoing person as well! Interests include: good food, travel, close friends, movies and shows, history and politics. Looking for a dynamic, highly intelligent, independent woman, 22-26. Write me a letter! NYM T075.

Filipina Professional—35, 5'2", cute. Seeks male counterpart. NYM T082.

Pretty, Petite, Natural Blonde Female—Late 30's, seeks warm, genuine male to share laughter, fun times and quiet moments. Interests include running, movies, travel, skiing. Send note/phone. NYM T083.

Well-Built, Handsome, Gentleman—bachelor, seeks slim, beautiful, bikini-type lady, 24-39, to share joys of the summer. Great Hampton house on the water. Brand new boat. Interests: music, nature and, quality person. Please mail photo/phone. NYM L924.

Attractive, Athletic Female—Petite, well-educated, 29, seeks successful, Jewish professional with adventurous spirit who enjoys most sports and Chinese food. Photo optional. NYM T085.

Handsome Black Male—33, professional, sincere, seeks attractive, professional woman. Bio/photo/phone. NYM T086.

Divorced Dad, 47—Arts, psychology, meaningful work, simple pleasures, close friends, intimacy. NYM T087.

Do You Bicycle, Ski—Go antiquing, like to have fun and adventures? If you're a man in your 30's, tall, athletic, Jewish, and a non-smoker, maybe we could go out and play. I'm 30, work in film, love to laugh and I'll try anything once (maybe twice)? Phone, photo and bio, please. NYM T088.

Romantic, Family-Oriented—Jewish MD, 27, handsome, seeks pretty, petite, friendly woman for loving, lasting relationship. Photo/note. NYM T089.

Wildly Intelligent—Intelligently wild. Late 30's, single mother. Attractive, energetic, curious, amusing and willing to be amused. RSVP. NYM M972.

Petite, Jewish Female—31, cute, not a princess, almost a lawyer, looking for romance with an attractive, down-to-earth professional, 28-35, religion not important. NYM M974.

Ivy League Physician—Tall, handsome, ex-professional athlete, very bright, 34, Catholic, seeks very attractive, caring, intelligent female, 20-36, who values warmth, fun, good conversation, fidelity, and sharing the above with the right guy. Note/phone/photo, please. NYM M976.

NYC Woman, PhD—Single, Jewish, 33, speech pathologist, good sense of humor, attractive, but not headed for Hollywood; loves music, dance and literature; seeks man in 30's or 40's. No married, recently separated or recently divorced guys, please. Include phone/photo, helpful. NYM L925.

Tall, Successful, Entrepreneur—33, sensitive and vulnerable, has spent the last 5 years establishing his business. Would like to meet "Ms. Right" or Ms. close enough for sharing, exploring, building and tennis. If you're petite, and or slim, interested in a serious relationship and like children, send phone number. NYM L926.

Poet, Three Books—Awards. Exceptional Black-Japanese, 37, petite, exotic, strong-willed, dynamic, dramatic, emotional. Fashion, film, cats, arts, antiques, seeks handsome man of integrity, 25-50. Any race. Photo. NYM L927.

Great Eyes Sought—Along with a great smile, mind, slim body and sense of humor, by a green-eyed, 32-year-old, 5'7", bearded, non-smoking, entrepreneurial Jewish man, for a serious relationship. Pursuits include biking, Hill Street, dancing, quiet evenings, boating. Photo/phone. NYM L928.

Viennese Lady—Just newly arrived. Charming, very attractive, widow, 43, 5'9", 117 lbs., long hair (former European fashion model), ready for new start with lawyer, MD, executive, living in the NYC area, ages 45-60, Caucasian. Give a lonely heart a chance. NYM L929.

Can We Talk?—Good-looking, young, 39-year-old, Jewish male, 5'10", professional, financially secure, non-smoker, seeking attractive, down-to-earth, Jewish female, 25-34, for lasting relationship. Photo/phone. NYM M977.

Why Place An Ad?—It just might be the answer for a Jewish professional male who enjoys music, both classical and jazz, art, theater, children and bike riding, who abhors singles bars and seeks a very slim, well-educated, refined, cultured, Jewish female who is unpretentious, cultivated, light-hearted, cheerful, naturally pretty, between the ages of 37 and 43 and under 5'5". I'm in my early 50's, slim, attractive, articulate, and interested in a permanent relationship. Letter, phone and photo. Please don't forget the photo. NYM E570.

Research Psychologist—Seeks intellectual, career-minded woman, 35-40, to share concerts, restaurants, talk and more talk. Photo helps. NYM M980.

Gentleman, 49, Seeks Lady—30-45, to share interests in classical music, opera, jazz, art, travel, theater. NYM M981.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Attractive, Athletic Professional—Tennis, biking, Baroque music, seeks warm female, 35-45, professional and aesthetic interests. Photo/note/phone. NYM L934.

Woman Of Grace—Warmth, intelligence. 36, mother of fine son. Musician academician keeps fit. Seeks accomplished Jewish man, sure in self-knowledge, a thinker, a doer who loves the arts, laughs from the heart. NYM T126.

Successful, Urbane, Warm—Good-looking, humorous, Ivy MBA, exec, Chinese, 30, 5'10", seeks very attractive, vibrant, honest career lady for dancing, fine foods, theater, trips, good life, etc. All responses protected. Photo/phone. NYM T127.

Elegant NY Physician—27, tall, athletic, dynamic, witty and strikingly handsome, loves tennis, sailing, dancing and the finer things in life. Seeks stunning, statuesque, sophisticated, sensitive, sincere, professional female, 21-30, for fun and romance. Photo/bio/phone. NYM L935.

Handsome, Successful, Tall—Athletic, Catholic man, 35, wishes to meet extremely beautiful, slender, Catholic woman, 27-32, who enjoys dining, theater, sports and the outdoors, and is looking for a serious relationship. Note/photo/phone. NYM M1000.

Tempting, Bubbly, Bright—Jewish woman, 30, seeks complimentary successful, Jewish man for satisfying life together. NYM L932.

Scandinavian Textile Designer—46, single, Manhattanite, attractive, skier, sailor, seeks compatible man. Bio/photo. NYM L950.

Humorless, Insensitive, Boring—Please do not reply. Looking for, secure, Jewish man, 45-50. I will be a wonderful surprise. Photo/phone/bio. NYM J565.

Highly Evolved—Spiritually and aesthetically, energetic, open, loving, professional woman, 41, seeks male counterpart for synergism. You, my partner, cultivate exellence in mind and body as I do. Photo/please. NYM M975.

Lovely Black Woman—Executive, 41, single parent, seeks sincere, successful bachelor with character to share love and life. NYM L952.

Successful Author, PhD—Handsome, European background, non-smoker, 5'8", seeks wholesome, attractive, intelligent lady, career in the arts or professions. Note/photo, essential. NYM L907.

Attractive, Successful Businessman—Northern NJ, Jewish, 50, 5'5", seeks petite, pretty woman, 35-45, who enjoys theater, dining or sitting by a cozy fireplace with a glass of wine. Bio/photo, please. NYM L923.

Classy, Pretty, Female—26, avid athlete who knows there's more to life than running, seeks outgoing, articulate man, 27-33. Sense of humor a must. Note/phone/photo. NYM L922.

Looking For Love—In all the wrong places. Searching for love in too many faces. Quiet, but fun-loving, professional woman, seeks successful man, non-smoker, 50's. NYM M968.

Physician, 42, Athletic—Good-looking, multifaceted, romantic, seeking a career woman, slim, attractive, 28-35, equally romantic, for a well-rounded relationship. Race unimportant, but photograph a must. NYM M978.

Kissed Enough Toads—Looking for a prince. Jewish, relationship-minded, 26-32. Photo/phone/letter. NYM T093.

You're Not Alone, Love—We just haven't met. Petite, pretty, professional with own style of class, awaits reply from dynamic, 40's to 50's male to grow young with. NYM T110.

60ish, NY Lady—In the arts seeks gentleman for serendipity. NYM T099.

Met Your Match?—Tall, slim, 29, LI Jewish female, attractive, good cook, sincere, caring, bright, affectionate, chocolate lover, likes NYC, looking for same in you. Photo/note. NYM T120.

Strictly Personals ads continued on next page.

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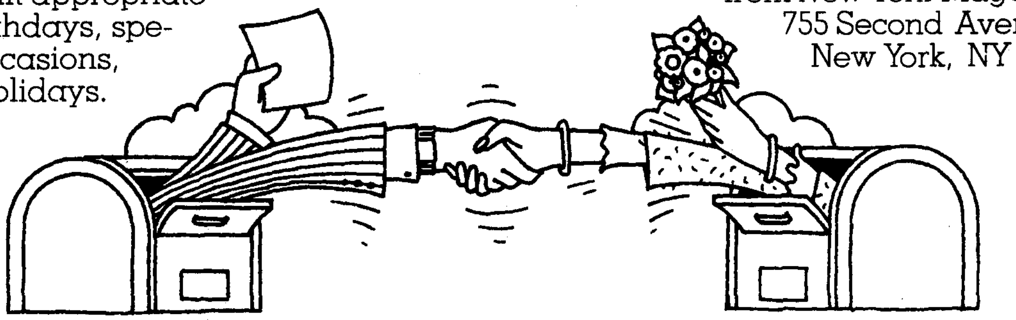

STRICTLY PERSONALS

A Star Is Looking—For a universe. Handsome, sexy, body and mind, 5'10", successful, creative, fun, sensitive, grateful, crazy, aware, artistic dances, horse riding, no smoking, 34. Photo/ phone. NYM M982.

Heartbroken Stunner—Seeks romantic male. Must be extremely handsome, with good musculature, good mind and good manners. Sensuous, sexy, couth and sufficiently articulate, to amuse my mind, while soothing my soul. No truck drivers, dentists, indigents. Photo/phone. NYM M970.

Why's A Nice Guy Like You—Reading an ad like this? I'm a 30-year-old, sensitive, slim, pretty, non-smoking, professional woman, with varied interests and a soft spot for animals. Hoping to meet a warm, unassuming, sincere, professional man with a dry wit. Meeting this way may seem a bit contrived, but locating you has been a tad difficult! Photo appreciated. NYM M988.

Attractive Woman, 36—Seeks, well-dressed, attractive, Christian man, who is sincere, enjoys seasonal sports, and has a good sense of humor. Photo/note/phone. NYM M989.

Jewish, American Prince—27, 5'6", law student, conservative, seeks down-to-earth princess, for fun and excitement. *Photo/phone/letter.* NYM M990.

Slim And Pretty—Caribbean woman, 32, divorced. Likes books, movies, dancing, music, traveling. Seeks well-groomed, successful, caring, sensitive man for lasting relationship. No drug users. Photo, phone. NYM T090.

Vivacious Jewish Woman—Psychotherapist/academic, 36, warm, bright, musical, literate, divorced and slender, seeks similarly sophisticated, caring man, 33-46, who enjoys work and the rest of life, too. Note/phone, please. NYM T091.

NYC Transplant—Tall, attractive, 43, successful, Jewish male. Three years single, hater of single bar scene. Tennis, cuddling, long walks, boating, just moved to LI. Bio/photo, a must. NYM M996.

A Catch—Do you love kids? I do and am ready to share a happy life with one special man, 28-34. NYM M991.

No Hype—Pretty, sincere, professional, *Jewish woman, 38, incisive mind,* ambitious, loves kids, ready to commit to permanent relationship, seeks kindred spirit. NYM T092.

Brainy, Busy, White Female—Exec, 41, tired of facing world alone, looking for tall, lanky, successful, 40 plus male, who feels the same and likes animals. Photo/ letter/phone. NYM M992.

Humanist Lawyer/Teacher—(Contradictory?), LI male, 33, 5'7", enjoys dusty library recesses, large screens, and numbered Jerseys. Seeks professional, Jewish woman, 25-35, who likes tennis (active *and passive), Tolkien, TV, and to laugh.* Phone, note. NYM T122.

Dynamic, Attractive Executive—39, 5'11", I love life, fine wine, and dining. I live in NJ, yet spend time in NYC, I am sincere, sensitive, yet all man. Seeking young female, 25-35, sexy, aggressive, funny, and out-going. Bio/photo/phone. NYM M993.

Super Handsome, Passionate—Witty, music-loving, tall, single, white lawyer, 37, seeks beautiful lady, 23-35, for serious relationship. Race unimportant. Photo, please. NYM M994.

Dimpled Smile/Pretty With Style—White, tall, sexy, NYC lady, loves tap dancing (I'll teach you), jogging, tennis, cooking together, and is a super legal secretary. Seeks tall, 50 plus, fit, successful, sporty, available, white male, non-smoker. Phone. NYM M995.

Pretty, Blonde WASP—25, 5'7", slim, college-educated, seeks man with similar background, 27-35, 6' or over. Photo/ note/phone. NYM L930.

Desired: Professor Or Scientist—Male, 28-48, preferably Jewish, for loving relationship. Slim, sexy, PhD psychologist, 35, enjoys books, dancing, music, tennis, etc. Don't be a stranger! Note/photo. NYM T094.

Trendsetter!—Contracted herpes before the rush, handle responsibly. TV exec, 5'7", bright, wry, sensitive. Seeks independent, intelligent, articulate, attractive career woman, 25-35, who has or understands herpes. Goal: fun, romance, growth. Bio/letter/photo/phone, please. NYM T095.

Caring, The Oriental Way—Attractive, athletic, romantic, successful business *executive woman, age 43, 5'3", 115 lbs.,* American in style, Oriental in looks and soul, with joint custody of two marvelous, mature and supportive, A-1 children; wishes to start friendship and possible new, exciting life with kindred, head-together, successful (not necessarily in business) man, age 42-50. Note/bio/phone/ photo appreciated. NYM T096.

Handsome, Successful, Jewish—Businessman, *5'11", 34, seeks good-looking* female, 26-32, who is caring and sincere and would like to build a lasting relationship. Photo, please. NYM T097.

Multifaceted Mensch—Execptionally handsome, MBA, (30, 5'9"), whose loves include classical music, skiing and tennis, seeks elegant Jewess (under 30) for a union of spirits and lives. Note/photo/ phone. NYM L931.

The Very Best—Deserves same; singularly stunning, 37, MD, surgeon, sculptor, tennis player, great shape, slim, 6', Jewish, no kids. Manhattan townhouse resident, very affluent; wants soft, ultra-feminine, "all female knockout," age 23-32; she is slender, shapely, athletic, intuitive, communicative, enjoys serious fun, wants strong, dependable man for long, intimate commitment including children. Non-smoker. No photo, no reply. NYM T098.

Energetic Female, 27—Pretty, enjoys city life, lively discussions, cooking, fiction, *seeks well-educated, professional Jewish* man to share life. NYM E571.

Pretty LI Lady—Seeks handsome, Jewish male, over 5'10", successful, loves tennis, dining, 38-47. Photo/phone. NYM M986.

Are You Who I'm Looking For?—I'm a tall, slim blonde, pretty and witty. Seeks tall, sincere man over 37, who desires serious relationship. Photo, note. Non-smoker. NYM T101.

A Jewish Soul—In a newly single male, 40, professor, author, skier, dad of 1, with a passion for zmirot and an attractive, 30-37, female who understands the words. Photo/note. NYM T102.

Looking For Nice Guy—Successful, thoughtful, with sense of humor and time for the beach. You'd like to meet a bright, pretty, caring, career-minded woman, 29, for talks and walks. Note/photo/phone. NYM T103.

Attractive Male, 30—5'7", seeks good-looking and fun-loving female under 30, who enjoys the day life, the night life, good restaurants, sports, traveling and more. Phone/note. NYM T104.

Are You The One?—Feminine, witty, professional, 30's, seeks Jewish, 35-48, counterpart. Bio/phone. NYM T105.

Fun-Loving, Outgoing, Sensitive—Lawyer, 42, Jewish, 6'2", high energy, classy man seeks affectionate, charming, sexy, intelligent woman, 30-45. I enjoy tennis, travel, music, dancing, films. Let's add sparkle and excitement to our lives. Photo, note, phone. NYM T106.

Fortyish, Eclectic—New careerist, behavior-modificating, musical, inventor/ athlete, travels between Northwest CT to NY, *needs thirtyish woman who can* scream at dogs and play basketball. NYM T107.

Attractive Female Attorney—36, sporty, *friendly, petite, seeks high quality male,* 30-42. NYM T108.

Elegant, Sensitive, Refined—English-born, professional woman, Jewish, divorced who is attractive, 5'9", 41, warm and secure and enjoys theater, opera, movies, tennis, travel, crosswords. Seeks a slim, 6' plus, sincere, cultured, successful and stable, unattached, Jewish man, 40-55, who can give of himself, has a great sense of *humor and is not intimidated by strength* or commitment. Please introduce yourself. Note/photo/phone. NYM T109.

Male, Young 47, Slim 6'1"—WASP, very bright, witty, theater artist/entrepreneur, heterosexual and monogamous, now seeking platonic female. Must be beautiful, slim, non-smoker, 20-40. My passions: films, theater, Manhattan, animals, Atlantic City winning, travel. Yours? Photo/ phone. NYM T111.

Wanted: Christian Male—Who is A) attractive, educated, fun. May be B) sincere, nature and city lover, must not be C) macho, crazed. Wanted by cute, petite, 29-year-old who is all of A, some B, none of C. Photo, phone, bio. NYM T112.

Beautiful Oriental Executive—Loves travel, art, seeks bright, affluent, successful man, 45-60. NYM T119.

OffBeat, Intellectual Businessman—39, 5'8", quasi-workaholic involved with books, graduate-trained in psychology, intense, sensitive, funny, analytical, successful, informal, semi-vegetarian, non-religious, non-smoking and, oh yes, quite good-looking, seeks highly intelligent, well-educated, assertive, kind, trim, strikingly pretty woman, 25-34, whose non-interests include astrology and most musicals and who has enough of an absurdist sense of humor to meet this way. Phone and photo appreciated. NYM M997.

Jewish Orthodox Professional—Kind, non-smoker, home-oriented, organized, day person in 40's, seeks shapely, pretty, youthful female, 27-35, with similar qualities. Would like to fulfill a refined, agreeable, healthy, economical, feminine mate. NYM T113.

Jewish Male, MD—29, seeks petite, huggable, attractive Jewish woman, 25-30. Like me, you are romantic, sensitive, intelligent, easy-going, and funny. Skiers and music lovers a plus. Bio/photo/ phone. NYM M979.

Petite, Playful, Professional Woman—Jewish, but not royalty, early 40's. Enjoy theater, art, sports, science fiction. Seeks match. Letter, phone, photo, please. NYM T115.

Where Do You Find A Thin—Attractive, affectionate gal for this 27-year-old, good-looking and successful Jewish guy? Sense of humor a must. NYM T116.

Attractive, Slim, Successful—Executive woman, 38, published author, artist, photographer. Seeks thoughtful, successful man. Photo, phone, note. NYM T117.

Sexy, Shapely, Stunning—Classy LI woman, 39, fun-loving, romantic. Seeks a special guy, 40-55, over 5'10", Jewish, *successful, charismatic, to share the best* things in life. Photo/bio/phone. NYM M998.

Fire, Finesse, Substance—Style, looks and brians, I have, and seek in an erudite, prosperous, attractive, sincere, professional, Jewish male, 33-43. NYM T118.

Attractive, Blue-Eyed Blonde—Intelligent, charming, with many interests, 30's, seeks sincere, honest, good-humored gentleman. Phone. NYM M999.

Fairfield County Lady—42, attractive, trim, college grad. Starting over. Eclectic interests. Seeks secure, fit, intelligent, professional man, 40-50, non-smoker, sensitive, honest, sense of humor, values, adventurous, and definitely impish to share good/bad times in a warm, caring relationship. Note/phone/photo? NYM T121.

Blonde California Transplant—Female, 36, college-grad, financially secure. You are over 35, happy with yourself and place emphasis on good communication (therapy an asset). I enjoy long walks, bicycle rides in Central Park, country drives, and summers at the ocean. I'm a slim 5'8". Let's meet to see if there's any chemistry. Bio, photo appreciated. NYM T132.

STRICTLY PERSONALS

Refreshing, Beautiful Woman—44, Vassar graduate, open, loving, musical, both successful and feminine, longs to meet man, 43-50 of similar caliber. Refinement important. NYM J567.

Handsome, Intelligent Male—Early 20's, enjoys movies, pizza, quiet walks. Looking for bright, attractive female, who isn't plastic, no smokers or drug users. Please send photo. NYM J568.

Pretty, Petite, Dark-Eyed—31-year-old, professional, seeks Jewish professional male, for lasting relationship. Photo/note/phone. NYM L936.

Wise, Witty Westchester Woman—47, happy, Jewish, divorced, seeks articulate, cultured man to 60. NYM T125.

Hopeless Romantic—Seeking hopefully romantic man. I'm a tall, attractive, sensitive, and affectionate, 30-year-old art director, seeking a tall, witty, sensitive, and creative man to share life, love, and laughter. NYM J569.

Tried Of Clubbing—And the bar sence, I'm finally ready to settle down with the right one. I'm male, 25, tall, dark hair and eyes, considerd very good-looking, live in Manhattan, and am a self-employed professional. You are an extremely pretty, well-mannerd, Jewish princess, living in the city or close by without your parents and are younger than 25. Must send recent photo with phone number. NYM L939.

Calling Dr. Kildaire—For this attractive, slim, blonde female, 30. Seeks MD, 30-40. Bio and photo. NYM L933.

Single White Male—30, blonde, blue-eyed, handsome, clean-shaven, articulate, educated, very athletic and financially secure, non-smoker, seeks attractive, athletic, educated female, any age, non-religious, for fun. Note/phone. NYM L937.

Exceedingly Attractive—Well-educated seeks 50ish, jet-set man. NYM L938.

Do You Enjoy—Good company, tennis, skiing, movies, museums? Tired of doing things alone? I'm 34, Jewish, 5 7 1/2" and looking to share a special relationship with a down-to-earth woman. Note/photo/phone. NYM T123.

Tall, Dark, Handsome—Non-smoker from Bergen County, NJ, seeks attractive, professional woman, 24-35. Take a chance. We won't find each other in the single bars. NYM T124.

Full Share, Not Half Share—Very handsome, well-built, successful, international entrepreneur, 27, 5'10", Jewish, Ivy-plus-educated, seeks athletic, ambitious, professional woman with warm heart, soft hands, fast feet, ardent imagination, incisive mind and big dreams. Photo appreciated. NYM J566.

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Nantucket Island—Prime house rentals and sales. 2 week minimum starting at $1,000 per week. The Maury People. Open 7 days a week. 617-228-1881.

Hydra, Greece—House for rent, August. 3 bedrooms, splendid view of port. $2000. Call Paul Jolis. 804-622-7740.

Westhampton Beach—Luxury 1 and 2 bedroom townhouses from $6,000, sale from $110,000. 516-288-2545.

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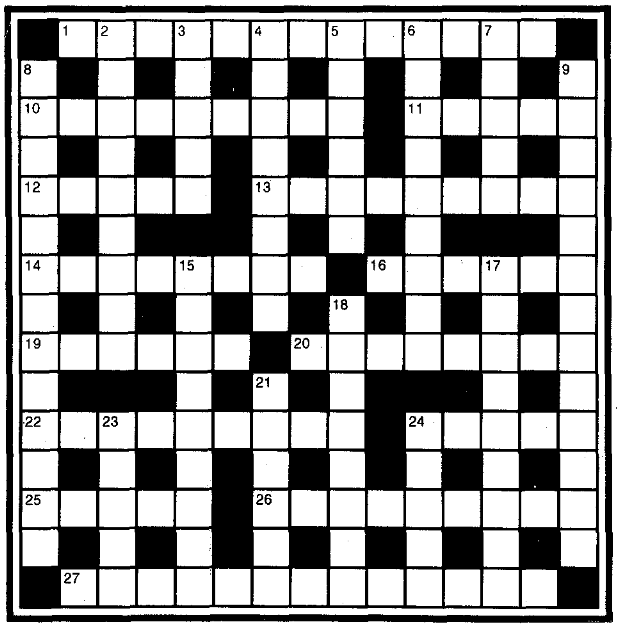
The Working Classified

NEW YORK

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Urges high spirits on a Far Eastern country—how fine that would be for tea! (8, 5)
10 Travelling straight towards and behind a Pole is so restricting. (9)
11 Insignificant illumination. (5)
12 Sweat when it's late and due perhaps. (5)
13 Musician doing his own publicity? (9)
14 Court agents enforcing discipline in certain universities? (8)
16 Long rope cut in half by playwright. (6)
19 Guarantee to protect? (6)
20 Let me rue crash involving this driver. (8)
22 The way through which players make their final exits. (5, 4)
24 Just claims, one hears, to customary procedures. (5)
25 Have a second shot and get the ball in the hole again. (5)
26 Deceptive when subjected to control by cards. (9)
27 One who hasn't got a bean might well not be familiar with this red carpet! (7, 6)



Down

2 Talking enough to make us go rural! (9)
3 Direction to a Brighton neighbour to jostle. (5)
4 They throw out oriental conquerors. (8)
5 There's a lot in going about to embrace madly in a crude house. (3, 3)
6 Chap flier allowed to go not paying in full. (4-5)
7 Dark kind of thing. (5)
8 How the harassed housewife works in the kitchen using a steam cooker? (5, 8)
9 Jack's right, y'know! (9, 4)
15 Fellows trapped between two hills. What a teaser! (9)
17 Come about as a result of an incident appropriate to the upper class destroyed! (9)
18 Accompanist dismissed has a problem! (8)
21 Self-contained unit of the French harbour surround. (6)
23 Savoury jelly is naturally included in the Christmas picnic hamper. (5)
24 Show the film of the race again? (5)

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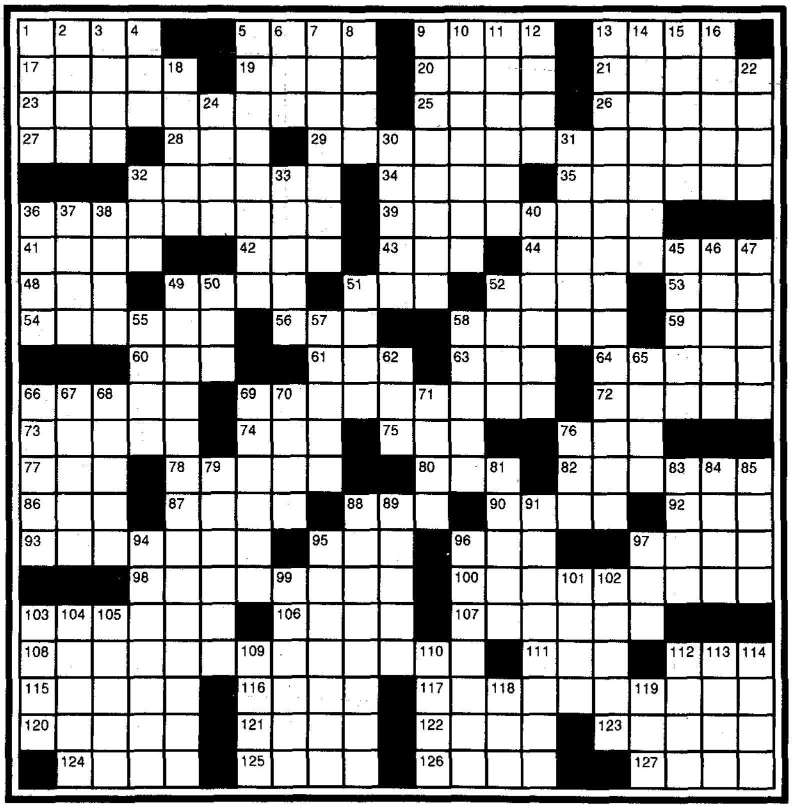
'BEATLE NOSTALGIA':'CUE' CROSSWORD/ By Maura B. Jacobson

Across

1 Java's neighbor
5 Nobelist Walesa
9 Black, in odes
13 Charge or bank: abbr.
17 Exploiting
19 Small land mass
20 Immunity fluids
21 David of fiction and radio
23 Beatles epithet
25 $100 bills: slang
26 Con —— (lovingly, in music)
27 A Williams
28 She played Lil
29 College of 71-Down and 66-Across
32 Brunch offering
34 Goddess of discord
35 Least busy
36 Vessel of a Beatle cartoon
39 Beatles' first single record
41 Swordsman's item
42 Before choo or chief
43 Yard of —— (tall glass)
44 Happifying
48 —— snail's pace
49 Verse piece
51 Seaman's assent
52 MacDonald's partner
53 Cambodian VIP
54 George Eliot novel
56 Sweet potato
58 Serendipity
59 Part of an eon
60 "—— It Be" (Beatle recording)
61 Go courting
63 Orel's river
64 Lacking face value
66 Paul's wife
69 Beatles' former name
72 "Lucy —— Sky . . ."
73 Off-Broadway awards
74 One: comb. form
75 Ray's buddy
76 In the past
77 Band engagement
78 Solar year excess
80 New Zealand parrot
82 Pilgrim's destination
86 Suffix for critic
87 Cherry discards
88 Abbr. on V-mail
90 Hall of Fame sight
92 Winter quaff
93 Yuletide singer
95 Troop gp.
96 Gear wheel
97 Sundance Kid's girl
98 Ringo's predecessor
100 Beatle album, 1969
103 One of the Magi
106 Take —— leave it
107 Ex-footballer Alex
108 Lennon book, 1964
111 German article
112 Botanist Gray
115 Slyly disparaging
116 "By the Time —— to Phoenix"
117 Beatle business venture
120 Forenoon hour
121 Choristers' club
122 Sandbox toy
123 Certain Ivy Leaguer
124 "Auld Lang ——"
125 Dispatch
126 Province of Sicily
127 Hawaiian district

Down

1 Goats do it
2 North Carolina county
3 Was a perjurer
4 Footsoldiers' abbr.
5 Realistic
6 That: Sp.
7 Bunch
8 Zeus's mate
9 Salad green
10 Buzzy place
11 Ultimatum words
12 Space acronym
13 1964 Beatles film
14 Lerner-Loewe hit
15 Hag
16 Ankara natives, French style
18 Galen's initial
22 "—— the Beatles" (second album)
24 Max the boxer
30 Kind of race
31 Brandishes
32 Cockney's abode
33 Hostile one
36 Cauterize
37 Capable of
38 Laser, e.g.
40 Statistical center
45 Not handy
46 Author Lofts
47 Angry look
49 Beatles' first album
50 Bit of grain
51 Cupid
52 Actress Sommer
55 Shoppe adjective
57 Expect
58 Molded ice cream
62 Symbol of royalty
65 —— about (circa)
66 Correct reasoning
67 One of the Balearics
68 African republic
69 Nombre after trois
70 Mom's bros.
71 John's wife
76 Mule's sire
79 Composer Mascagni
81 Addis ——
83 Division word
84 —— bene
85 Kin of gadzooks
88 Classified
89 Father: prefix
91 Parasol
94 Townsman
95 Interposed amid
96 Baker's need
97 Bitter vetch
99 Crosby nickname
101 Extinct New York Indian
102 TV's Derringer
103 Main idea
104 Meara and Frank
105 Like satin
109 Barristers' headwear
110 Record, in a way
112 Woody Guthrie's son
113 Washer cycle
114 Cruising
118 Bowler's target
119 State tree of Iowa



Solutions to last week's puzzles appear on page 122.

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you knew Dad had style.
Bobby age 7 - 1954
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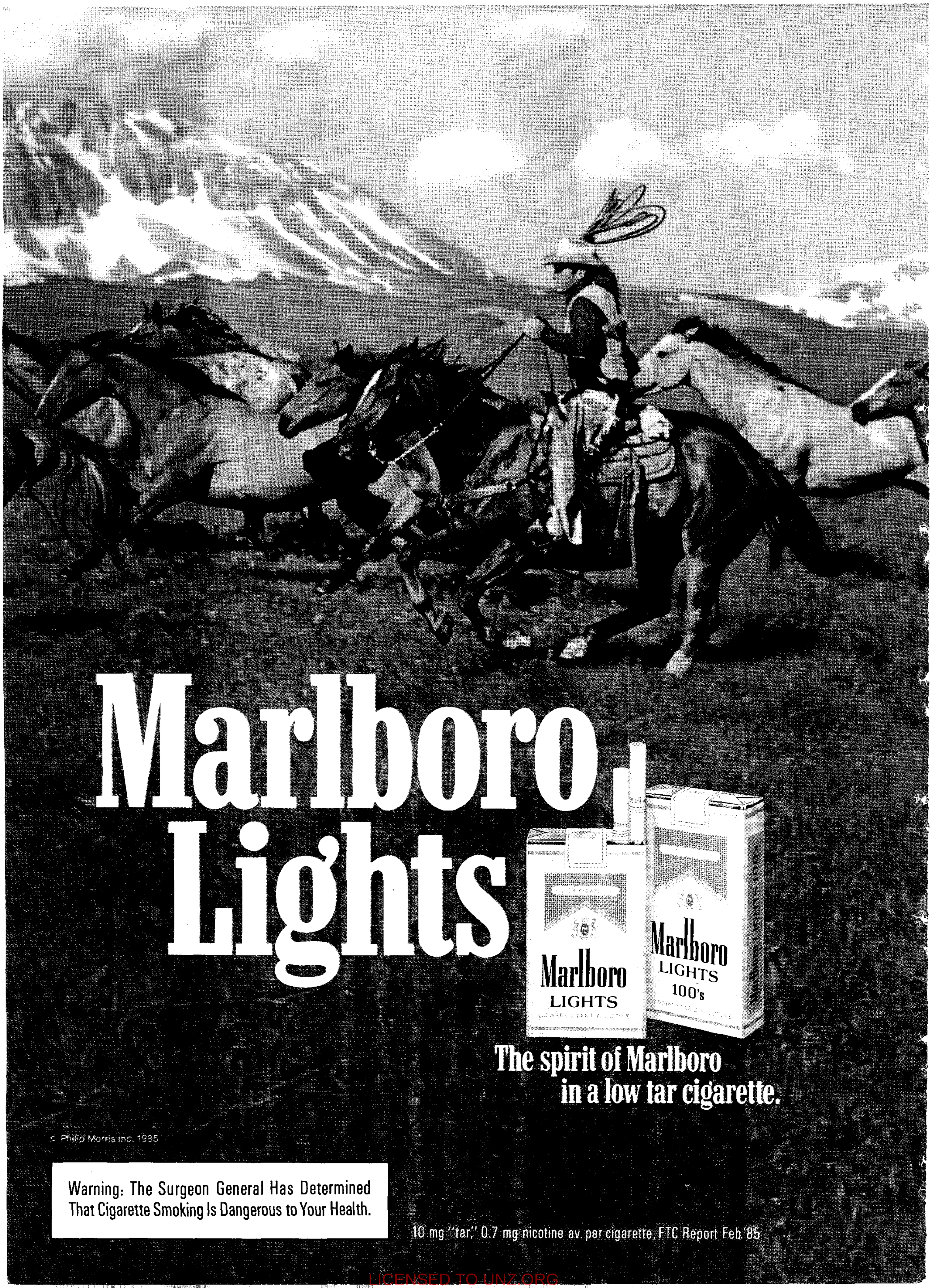
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